

THE ETUDE

Music Magazine



A CHRISTMAS MORNING SYMPHONY

DECEMBER 1931

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With an Historical Sketch

By WILLIAM ARMS FISHER

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THE ETUDE

Music Magazine

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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JAMES FRANCIS COOKE

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DECEMBER, 1931

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



GEORG PHILIPP
TELEMANN



ARTHUR NIKISCH

THE PHILHARMONIC-SYMPHONY ORCHESTRA of New York began its twentieth season by a concert at Carnegie Hall on the evening of October 8th, with Arthur Kleiber conducting. At this event three Symphonic Dances by Reznicek had their first performance in America. Excerpts from the "Tafelmusik" of Telemann, one of the musical Titans of the Baroque period, were heard on a program of this organization for the first time.

THE GEORGE WASHINGTON BILITENARY, which is to have an elaborate celebration at Washington, D. C., is to be marked by musical festivities on a large scale. There will be a huge chorus under Walter Damrosch; and a great pageant of the life of the "first in the hearts of his countrymen" is to have an elaborate musical program.

GUSTAV MAHLER MEMORIAL Monument has been unveiled in Berlin, in commemoration of the twentieth anniversary of his death.

THE CHICAGO SYMPHONY ORCHESTRA has entered upon its forty-first season and at the same time its twenty-ninth under the baton of Frederick Stock. In the present series, on Tuesday and Friday afternoons and Thursday evenings, an unusually generous number of twenty-two soloists is engaged. The former Saturday evening series has been changed to Thursday evening, to accommodate suburban patrons who hesitate about returning to the city for an evening after a half holiday home.

THE UNION OF ORGANISTS of The Netherlands has recently celebrated the fortieth anniversary of the foundation of the group.

CHAMBER OPERA is to be revived in Italy, if a movement sponsored by Adriano Aldi goes well. Towards this end he is completing a one-act opera, "Grancicola"; and Ottorino Respighi, Pich-Mangiagalli and Francesco Santoliquido have offered to contribute similar works.

FILM AND RADIO MUSIC have been added to the regular courses of the Klindworth-Scharwenka Conservatory of Berlin. The world do move.

THE LARGER ITALIAN THEATERS all have passed from private to governmental administration. Historic La Scala will take first rank with a stipend of eight hundred thousand dollars. A council of eleven, with the Mayor of Milan as president, will have complete direction of La Scala; and it is rumored that Maestro Umberto Giordano will become vice-president and artistic director.

THE ROYAL OPERA of Stockholm opened its season on October sixteenth with a double première. Montemezzi's one-act opera, "La Notte di Zoraima," and Manuel de Falla's ballet-pantomime, "El Sombrero de Tres Picos," received on that night their first performance in the Swedish capital.

CÉSAR THOMSON, eminent Belgian violinist and contemporary of Ysaÿe died at Lugano, Switzerland, on August 24th. Born in Liège, March 17, 1857, he became a pupil in the Liège Conservatory at the age of seven. He later studied under Vieuxtemps, Léonard, Wieniawski and Massart, led an active life as soloist and teacher, toured America twice and was from 1924 to 1927 on the faculty of the Ithaca Conservatory of Music.

HUMPHREY J. STEWART's pontifical "Mass in D Minor" was sung to a congregation of fifteen thousand worshippers, at the dedication on September 13th, of the restored mission San Diego de Alcalá of San Francisco. The mission was founded by the Franciscan friar, Junipero Serra, one hundred and sixty-two years ago; and the venerable building was badly damaged in the great San Francisco earthquake at the beginning of the present century.

MADELEINE KELTIE, an American soprano who some years ago attracted notice for her work with the San Carlo Opera Company, recently met with a warm welcome when she appeared at the Opéra-Comique of Paris, in the rôles of *Tosca*, *Manon* and *Butterfly*.

A SYMPHONY ON ONE RECORD is the latest achievement of the RCA Victor Company, as was shown recently by demonstrations before select musical groups in both New York and Philadelphia. This remarkable result has been attained through two improvements, the invention of a disc on which two grooves can be made in the space formerly required for one and by the reduction of the turntable speed from seventy-eight to thirty-three and one-third revolutions a minute.

MOZART'S "Piano Concerto in D Minor" seems to have captivated piano-playing conductors. Last year Gabrilowitsch played this master work, with the Philadelphia Orchestra; and now Bruno Walter announces that he will play it in Berlin.

THE SAN FRANCISCO GRAND OPERA ASSOCIATION opened its ninth season on September 10th, with a performance of Rabaud's "Marouf," in the Exposition Auditorium, with Mario Chamlee in the title rôle and Yvonne Gall as the *Princess Saamcheddine*, and with Gaetano Merola conducting. Other notable events of the two weeks were Verdi's "Aida" and "The Masked Ball" with Elizabeth Rethberg and Giovanni Martinelli in the principal parts of each, and Wagner's "Lohengrin" with Gotthelf Pistor and Maria Müller as "leads."

MUSSOLINI is sponsoring revivals and festivals of Italian folksongs; Stalin promotes opera, concerts and many other musical activities in Soviet Russia. Julius Caesar protected all the arts; Napoleon's greatest service to music was the creating of the Paris Conservatoire; while Frederick the Great played the flute, composed, was a friend, admirer and disciple of Bach, and liberally patronized the Royal Opera of Berlin with both his purse and advice. The Dictator, rather than the Free Government has been art's best patron.

THE MUSIC SUPERVISORS NATIONAL CONFERENCE announces that its "twenty-fifth anniversary" convention will be held at Cleveland, Ohio, from April third to eighth of 1932. Aside from the usual discussions of problems pertaining to the Supervisor's work, there will be Sectional Meetings, Band Demonstrations, performances by the National High School Orchestra and the National High School Chorus, a complimentary program by the Cleveland Symphony Orchestra, and Banquets and Lobby Sings.



CYRENA
VAN GORDON

Cyrena Van Gordon, a voluptuous Venus both vocally and physically, Ivan Steschenko the *Hermann* and John Charles Thomas the *Wolfman*, with Fritz Reiner making his debut as conductor of this company.

FRANZ SCHALK, eminent Austrian conductor, died in Reichenau, on September 3rd. Born at Vienna, May 27, 1863, and educated at the Vienna Conservatory where he had Anton Bruckner as a teacher, he was for eighteen years conductor of the Vienna Opera, was at one time with our Metropolitan Opera Company and conducted two seasons at Covent Garden.

THURLOW LIEURANCE has returned from Fontainebleau where he spent the summer in post-graduate work in composition, for which he received the Grand Prize Diploma of the Fontainebleau School of Music for Americans, conducted by the French Government. Only three such diplomas are offered; one each in painting, architecture and music. The compositions of Mr. Lieurance aroused intense interest abroad and are to be heard on programs of some of the leading symphony orchestras.

CHICAGO CIVIC OPERA COMPANY performances are being broadcast for their sixth successive season. They are on the air each Saturday evening from 9.00 to 9.30, Eastern Standard Time, when the overture and first act of the opera on the stage may be heard.

THE "GEWANDHAUS CONCERTS" of Leipzig, famous throughout the musical world, will this season celebrate their one hundred and fiftieth anniversary. Through this century and a half these famous concerts have been held regularly on Thursdays, with a special program on New Year's Day. Among the most famous conductors have been Mendelssohn, from 1835 to 1843; Carl Reinecke, from 1860 to 1895; Arthur Nikisch, from 1895 to 1922; Wilhelm Furtwängler, 1922 to 1928; and Bruno Walter the present incumbent.

THE METROPOLITAN OPERA COMPANY opened its season in New York on the evening of November 2nd, with a performance of Verdi's "La Traviata," in which Rosa Ponselle was the *Violetta* for the first time in America, a part for which she won an ovation at Covent Garden last summer. Giacomo Lauri-Volpe was the *Alfredo* and Giuseppe de Luca the *Germont*, with Tullio Serafin conducting.

A DIPLOMA IN CHURCH MUSIC is an innovation of the New England Conservatory of Music. A heartening omen, when the church is again coming into its own as a field for musical activity, after having been for some years in partial eclipse.

WINDSOR, CONNECTICUT, is conducting a contest for musical compositions by residents and workers within its bounds. An idea worth the notice of other communities.

THE MUSIC APPRECIATION HOUR, dedicated to the schools and colleges of the United States and so widely used in them, will be continued again this season by the National Broadcasting Company, with Walter Damrosch again in charge of the work. The programs will be arranged in four groups suited to the advancement of the different grades in the public school curriculum.

THE ASSOCIATED MUSIC CLUBS of Australia held their third Annual Reunion musicale in the Conservatorium Hall of Sydney, on August 31st, with the Governor and Lady Game as guests of honor. Among the activities of the organization are the awarding of musical scholarships to talented students and the interchange of artist members for important club events.

"MORNING ROSES," a cantata by Arthur Bliss, the eminent English composer, had its first performance in America when given on October 7th, at the Worcester Festival. Albert Stoessel conducted; Basil Maine, the English musician and critic interpreted the part of the Narrator, a service which he had rendered at the world première of the work at the Norwich Festival of last year.



ARTHUR BLISS

(Continued on page 900)



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VOLUME XLIX, NO. 12

DECEMBER, 1931

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CONTENTS

World of Music	833
Editorials	839
Bernard Shaw Talks on Modern Music	W. Rummel 841
How Well Do You Know Your MacDowell?	842
Humorous Situations in Wagner Performances	A. Muhlmann 843
The Music Teachers National Association	844
Musical Jargon of Radio Clarified	E. E. Hipsher 844
Musical Oxford	E. Gest 845
Impression by Repetition	A. M. Linglebach 846
Christmas Eve in Bach's Church	H. Goldschmidt 846
Sparks from the Musical Anvil	846
The Very First Lessons at the Keyboard	L. Robyn 847
The Message of Music	G. A. Schroder 848
Requirements of Radio Singer	O. Palmer 849
Brahms, Portrait	W. von Beckerath 850
Brahms as I Knew Him	A. M. Abell 851
Music of the Months	A. M. Bonner 852
Children's Christmas Recital	S. T. Neil 852
From Liszt to Einstein	A. Friedheim 853
Piano Dentistry	H. H. Winant 854
Master Discs	P. H. Reed 854
Music Supervisors' Forum	855
Band and Orchestra Department	V. J. Grabel 856
Teachers' Round Table	C. G. Hamilton 857
Postage Stamps and Music	C. N. Boyd 858
Questions and Answers	A. de Guichard 883
Breath and Tone-Charm in Singing	L. Rimmer 884
Vocal Talent	F. Proschowski 884
How Hymns Get Their Names	C. N. Boyd 886
Importance of Improvising	D. D. Wood 887
Organ and Choir Questions and Answers	H. S. Fry 888
Violinist's Etude	R. Braine 890
Making Harmonics Easy	A. Glenn 890
Violin Questions Answered	R. Braine 892
Rhythm Ratio	A. Wideman 893
Rapid Calculation	G. Walker 893
Rhythm Instruments and Rhythm	H. O. Bates 894
To Cure the Habit of Hurrying	A. L. Scarmolin 895
Sing, Then Play	J. Russell 895
Remembering Definitions	O. Rindlisbacher 897
Chord Relationship	M. A. Gardner 898
That Finishing Touch	D. Bushell 898
An Etude Recital	901
Music Books Reviewed	901
Junior Etude	E. Gest 905
Letters from Etude Friends	907
Yearly Index	908

MUSIC

Ice Carnival	F. H. Grey 859
Melodie	E. Ketterer 850
About Gipsies	J. H. Rogers 861
Clog Dance	N. L. Wright 862
The Chase	C. W. Kern 863
Consolation	C. S. Morrison 864
The Fairy Frigate	C. W. Lemont 865
Deep River	C. Kohlmann 866
Valse Serenade	D. W. Guion 867
Bourree, from "Suite for Trumpet in D"	J. S. Bach 870
The Birthday Star of the King (Vocal)	C. W. Cadman 871
Stately March (Organ)	G. S. Schuler 872
The New Colonial March (Four Hands)	R. B. Hall 874
Dance of the Rosebuds (Violin and Piano)	F. Keats 878
When Grandpa was a Boy	M. Bilbro 879
A Little Night Song	Ann Scott 879
Huron War Dance	W. P. Mero 880
Pixies' March	L. C. Rebe 880
Little Brown Bunny	H. P. Hopkins 881
Menuet from "Samson"	G. F. Handel 881
Sleigh Bells (Rhythmic Orchestra)	P. Valdemar 882

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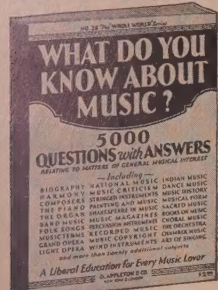
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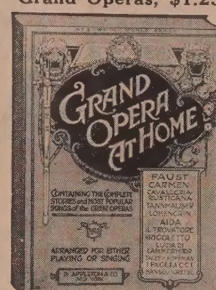
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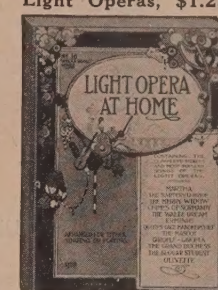
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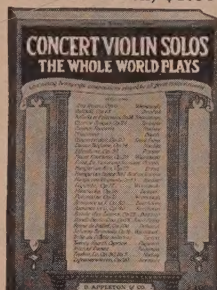
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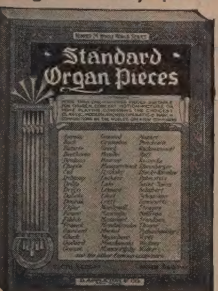
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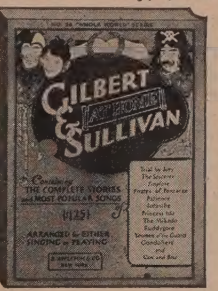
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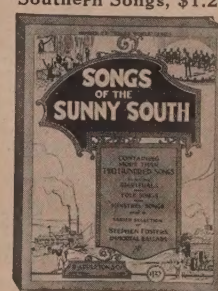
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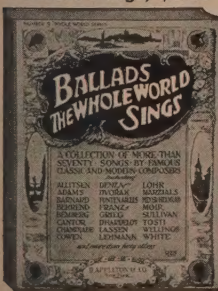
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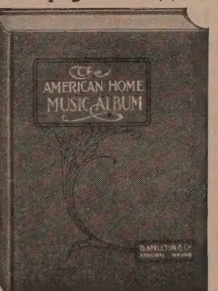
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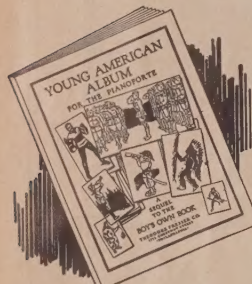


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This is a very useful collection of twenty-six numbers which are quite satisfying to the average pianist and particularly acceptable to those furnishing piano music for church, Sunday School and lodge meetings.



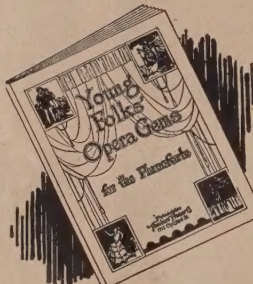
YOUNG AMERICAN ALBUM

FOR THE PIANO

(Retail Price, 75 cents)

Holiday Cash Price, 50c
Postpaid

Here is another splendid collection for young lads. It has nineteen second and third grade pieces which have such characteristics as to strike the fancy of boys.



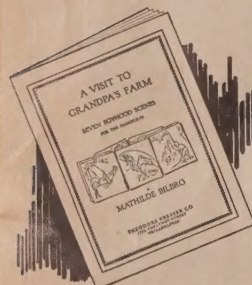
YOUNG FOLKS' OPERA GEMS

FOR THE PIANO

(Retail Price, 75 cents)

Holiday Cash Price, 50c
Postpaid

Surely there is nothing better than placing in the hands of young students music which they want to play. Let young pianists hear the immortal operatic melodies as presented in these twenty-seven arrangements for piano solos about second grade and you will discover the advantages of placing in their hands something they want.



A VISIT TO GRANDPA'S FARM

SEVEN BOYHOOD SCENES

FOR THE PIANO

(Retail Price, 75 cents)

Holiday Cash Price, 50c
Postpaid

Even the little men only able to play first grade pieces such as these get more enthusiastic when the sentiments and characteristics awaken imagination. They certainly do enjoy this musical visit to "Grandpa's Farm."



THE VERY FIRST PIECES PLAYED ON THE KEYBOARD

By N. Louise Wright

(Retail Price, 50 cents)

Holiday Cash Price, 35c
Postpaid

Little tots, when started upon piano study, just have to have their ambitions to play something right away satisfied. These eleven short pieces with verses have turned out to be about the most successful material of this kind available.



REVERIE ALBUM

FOR THE PIANO

(Retail Price, \$1.00)

Holiday Cash Price, 60c
Postpaid

Every one with any soul loves "day dreams." Here are twenty-three melodious and expressive numbers which furnish musical settings for such moods. As most of these medium grade pieces are of the calm type, they are very acceptable for the Sunday pianist in church and home.



PRISCILLA'S WEEK

SEVEN LITTLE CHARACTERISTIC PIANO PIECES

(Retail Price, 75 cents)

Holiday Cash Price, 50c
Postpaid

There is something definite and understandable to the little student in these interesting first grade pieces which, in texts, music and quaint little illustrations, follow busy little Priscilla through her week of domestic responsibilities.



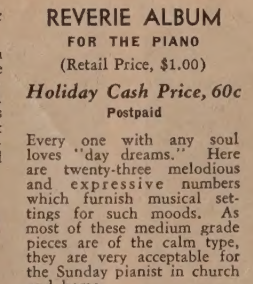
PLAYING TOGETHER

First and Second Grade Four-Hand Pieces

(Retail Price, 75 cents)

Holiday Cash Price, 50c
Postpaid

Every year hundreds of young piano students, through this album of twenty duets, experience the friendly musical pleasure in four-hand playing. Needless to say, it is helpful to their progress in piano playing.



SUNDAY PIANO MUSIC

(Retail Price, \$1.00)

Holiday Cash Price, 60c
Postpaid

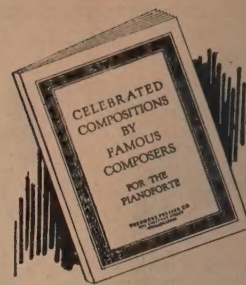
There is a remarkable sale for this collection which gives twenty-five compositions having a sacred dignity and spiritual feeling in them.

SACRED MUSIC FOR PIANO SOLO

(Retail Price, \$1.00)

Holiday Cash Price, 60c
Postpaid

There is quite a variety in this collection of twenty-six piano solos which have been selected carefully because of their suitability for those who want or need piano music which has a fitness for sacred moods and places.

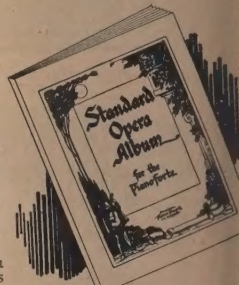


CELEBRATED COMPOSITIONS FOR THE PIANO

(Retail Price, \$1.00)

Holiday Cash Price, 60c, Postpaid

This album makes a very acceptable gift to the good pianist or fairly advanced student because it contains thirty-four compositions of lasting worth. True lovers of the art of music always will enjoy them, and acquaintance with them is virtually a necessary part of the cultural education of each developing generation.



STANDARD OPERA ALBUM

FOR THE PIANO

(Retail Price, 75c)

Holiday Cash Price, 50c
Postpaid

This album is a great favorite. Its fifteen piano arrangements of operatic melodies are fine for third and fourth grade students and keyboard diversion of average pianists.

SCHUBERT ALBUM

FOR THE PIANO

(Retail Price, \$1.00)

Holiday Cash Price, 60c, Postpaid

Schubert's glorious melodies never lessen in popularity. Here they are presented in twenty-four fine numbers for the piano. They are effective but not difficult.

A DAY IN VENICE

SUITE FOR THE PIANO

By Ethelbert Nevin

(Retail Price, \$1.50)

Holiday Cash Price, \$1.10, Postpaid

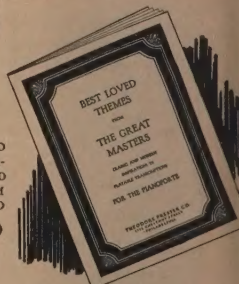
This world-famous suite with its four beautiful tone poems should be in the library of every good pianist. It is only in this suite that any of these wonderful numbers may be obtained for piano solo.

BEST LOVED THEMES FROM THE GREAT MASTERS

26 CLASSIC AND MODERN INSPIRATIONS ARRANGED IN PLAYABLE FORM FOR PIANO SOLO

(Retail Price, \$1.00)

Holiday Cash Price, 60c
Postpaid



This is one of the finest undertakings we ever have seen, presenting great musical creations every one wants to play, in arrangements staying within grades two and three, yet retaining much of the harmonic structure of the original and more difficult presentations.

CONCERT DUETS

FOR THE PIANO

(Retail Price, \$1.25)

Holiday Cash Price, 75c
Postpaid

It is doubtful if any collection of substantial piano duets anywhere near approaches this compilation in popularity. There is quite a variety. Players in grades three and four may handle most of them, although several are a little more difficult, but, in general, they are quite impressive in their fullness, and would lead the average hearer to believe that none but the most accomplished pianist could attempt them.



FIRST AND SECOND GRADE PIECES FOR BOYS

(Price, 75 cents)

Holiday Cash Price, 50c, Ptpd.

Progressive, thinking teachers for quite some time have been insisting upon pieces that especially captivate young boy piano students. Now, almost every teacher realizes the error of trying to interest boys with something like a "Dolly's Asleep" piece. This album gives twenty-four pieces representing some of the most successful of easy piano pieces.

GIRL'S OWN BOOK OF PIANO PIECES

(Price, 75 cents)

Holiday Cash Price, 50c, Ptpd.

Just because girl students may be a little more timid than boy students about showing their likes and dislikes is no reason why particular care should not be taken to delight them with attractive pieces which particularly appeal to their finer sensibilities for the dainty, pretty, graceful things of life. These twenty-four excellent little piano solos, in grade two and a little past, have charms for which the little ladies will be grateful.

VERY FIRST DUET BOOK FOR THE PIANO

(Price, 75 cents)

Holiday Cash Price, 50c, Ptpd.

Duet playing, even in the very earliest stages of study, is wholesome for young pianists. This album of twenty-seven melodious, easy-to-play duets serves for recreation and display of talents to home friends. They are not "teacher and pupil" duets. The parts are about equal in grading, each being easy for piano beginners.

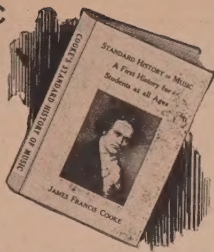
STANDARD HISTORY OF MUSIC

By DR. JAMES FRANCIS COOKE

(Retail Price, \$1.50)

Holiday Cash Price, \$1.20 Postpaid

A tourist feels himself fortunate indeed in an intelligent guide. Anyone interested in the art, whether teacher, student or amateur, can, with this book, enjoy an intensely interesting conversation with a music-traveller and musical researcher of wide experience as he points out the vital outstanding features about music and its composers in view of the panorama from ages past up to the present. This book delights even the casual reader. It also has been adopted universally as a textbook. Is profusely illustrated. Cloth Bound.



PIANO PLAYING—With PIANO QUESTIONS ANSWERED

By

JOSEF
HOFMANN

(Retail Price, \$2.00)

**Holiday Cash Price, \$1.45
Postpaid**

In this book you secure one of the most highly esteemed and most extensively used sources of information upon vital points in piano playing. What a wonderful boon it is to all interested in piano music to have this great virtuoso's guide to modern pianoforte playing and his authoritative answers to two hundred specific questions on piano playing. Cloth Bound.



DESCRIPTIVE ANALYSES OF PIANO WORKS

By EDWARD BAXTER PERRY

(Retail Price, \$2.00)

Holiday Cash Price, \$1.45 Postpaid

This splendid book to help anyone in musical appreciation, to serve the alert teacher and to give students aid help. This book tells of the poetic, dramatic, historical features which lead to a better understanding and a more enjoyable study of the works of Beethoven, Weber, Chopin, Liszt, Schubert, Rubinstein, and others. Cloth Bound.

STORIES OF STANDARD TEACHING PIECES

By EDWARD BAXTER PERRY

(Retail Price, \$2.00)

Holiday Cash Price, \$1.45 Postpaid

The structure of serious educational work, are certain compositions by Grieg, Gounod, Rubinstein, Nevin, Schytte and others which many teachers consider indispensable. These are works used by between the third and seventh grades, it is such compositions that the author of this book enhances with his bits of romance, anecdote and discussion of their meaning.

LIFE STORIES OF GREAT COMPOSERS

By R. A. STREATFIELD

(Retail Price, \$2.25)

**Holiday Cash Price, \$1.60
Postpaid**

Every student and lover of music should read this book and get acquainted with great composers through the thirty-five interesting biographies and portraits it presents. It makes the composers interesting beings instead of leaving vague, unplaced "footprints in the sands of time." Cloth Bound.

HISTORY OF MUSIC

By W. J. BALTZELL

(Retail Price, \$2.25)

**Holiday Cash Price, \$1.60
Postpaid**

This seems almost like a condensed encyclopedia of music rather than a musical history because it covers so much data upon ancient, classical and modern music and important composers of all time. The academic standing of this history is excellent, which is perhaps due to the fact that leading authorities collaborated with the author upon certain specialized subjects. Illustrated. Cloth Bound.

AMERICAN OPERA AND ITS COMPOSERS

By EDWARD ELLSWORTH HIPSHER

(Retail Price, \$3.50)

**Holiday Cash Price, \$2.80
Postpaid**

When you take up this book you are sure to marvel how, when and where the author found it possible to unearth such a vast amount of data on American musical creations of operatic proportion and upon the composers, singers and producers participating in them. A very interesting and useful book. Cloth Bound.



GREAT PIANISTS ON PIANO PLAYING

By DR. JAMES
FRANCIS COOKE

(Retail Price, \$2.25)

**Holiday Cash
Price, \$1.75
Postpaid**

It has been a thrilling experience for some to have had the privilege of studying with great piano virtuosi. It would have meant huge lesson fees to have had guidance from all of the thirty-six world-famous pianists participating in the study conferences covered in this book. Piano teachers and serious students of the piano enthrall over this book once it comes into their possession. A short biographical sketch and portrait of the pianist precede the study conference of each. Cloth Bound.

STUDENT'S PRONOUNCING MUSICAL DICTIONARY

(Pocket Size)

By DR. H. A. CLARKE

(Retail Price, 30 cents)

**Holiday Cash Price, 20c
Postpaid**

This compact little dictionary will serve musicians of all ages, but perhaps its sale into the thousands at Christmastime is due to teachers and parents procuring it as a "stocking filler" for young students. It tells the meaning and gives the pronunciations of all musical terms in common use and also includes birth and death dates of over 350 musicians of all times. It is a 3 x 5 1/4 book of 132 pages.

It just seems a shame that some generations of children missed this book which makes it fun to learn about the way music grew and when some of the great composers lived and what they did. Accompanying the book are sheets with over one hundred cut-out pictures.



YOUNG FOLKS' PICTURE HISTORY OF MUSIC

By DR. JAMES FRANCIS COOKE

(Retail Price, \$1.00)

Holiday Cash Price, 70c Postpaid

CHILD'S OWN BOOK OF GREAT MUSICIANS

By THOMAS TAPPER

(Retail Price, 20c
Each)

**Holiday Cash
Price, 12 cents
Each
Postpaid**

Let which may be purchased separately. Each book is supplemented with sheets of pictures to cut out and paste in the story, and a needle and silk cord with instructions which make simple an apparently difficult binding job add to the appeal.



With these little booklets it is just as easy to get young students interested in the lives of Bach, Beethoven, Chopin, Grieg, Handel, Haydn, Liszt, Mozart, Mendelssohn, Schubert, Schumann, Verdi and Wagner as it is to get the average juvenile mind eager for any of the favorite "once-upon-a-time" stories of childhood days. Each composer is covered in an individual booklet which may be purchased separately. Each book is supplemented with sheets of pictures to cut out and paste in the story, and a needle and silk cord with instructions which make simple an apparently difficult binding job add to the appeal.

BETTY AND THE SYMPHONY ORCHESTRA

By ELIZABETH GEST

(Retail Price, 10c)

**Holiday Cash
Price, 7 cents
Postpaid**

Oh, yes, the children of today need to know what is in back of all the wonderful music pleasing their ears; and their juvenile imaginations particularly enjoy this little tale of Betty's dream after her first symphony orchestra concert. In the dream the instruments become living individuals which tell their stories and the family relationship they enjoy with other instruments. The great success of this modest little booklet is due to the skillful manner in which the author always seems to be able to make even the biggest thing in music so clear and simple as to make it absorbingly interesting to children.

MUSICAL PLAYLETS FOR YOUNG PEOPLE

By DR. JAMES FRANCIS COOKE

(Retail Price, 60c)

Holiday Cash Price, 45c Postpaid

The land of make-believe is always enticing to children, and these playlets have proved so successful with young music students because they let them participate in scenes and incidents in the childhood lives of some of the great composers. Parents may use this book to supervise rainy day play and, of course, teachers find it excellent for junior music club and pupil recital programs.



GAMES AND PUZZLES FOR THE MUSICAL

By DANIEL BLOOMFIELD

(Retail Price, 60c)

**Holiday Cash Price, 40c
Postpaid**

Musical folk of all ages will find items of high social and entertaining features in these musical games and puzzles. Those looking after the welfare of music students will be quick to recognize the educational value to be found in the utilization of these games and puzzles.

MUSICAL DICTIONARY AND PRONOUNCING GUIDE

By H. N. REDMAN

(Retail Price, 60 cents)

Holiday Cash Price, 45 cents Postpaid

This is a mighty fine and quite comprehensive dictionary of musical terms, all of which are clearly defined for which correct pronunciations are given. It has been well planned in its physical makeup, being a nice size for around the studio desk or for carrying in a satchel. Its average size coat pocket. Its flexible cloth binding is somewhat of a maroon color.

PRONOUNCING DICTIONARY OF MUSICAL TERMS

By DR. H. A. CLARKE

(Retail Price, \$1.25)

Holiday Cash Price, 95 cents Postpaid

A dictionary which has enjoyed standard acceptance quite some time. It very definitely explains all musical terms, including the Italian, French and German terms met by the professional musician, the student or the music lover. Then again, safe guidance is given as to pronunciations and valuable indeed is the information given upon celebrated operas and prominent musicians of the last two centuries. Cloth Bound.

CHOIR AND CHORUS CONDUCTING

By FREDERICK W. WODELL

(New Revised and Enlarged Edition—Retail Pr., \$2.25)

Holiday Cash Price, \$1.75 Postpaid

In this day and age, when musical interest is greater than ever, every musician who would hold his place in a community should be well fortified with the knowledge and ability to be the leader of vocal or instrumental groups. This popular "tell how" book has had much new material added in its latest revised edition and thoroughly covers the organization, management, training and conducting of choirs of children's voices, choirs of boys and men, high school and community choruses, school orchestras and competitions and festivals. Cloth Bound.

INVINCIBLE FOLIO FOR CORNET

(Retail Price, \$1.00)

Holiday Cash Price, 60c

If you play a cornet you will have a year's round interest in this album. If you have a friend who plays, there will be pleasure for you in taking a special Christmas-time interest in it. There are twenty-five numbers for B flat cornet with piano accompaniment.

INVINCIBLE FOLIO FOR CLARINET

(Retail Price, \$1.00)

Holiday Cash Price, 60c

From all corners of the country there is a constant flow of orders for this collection of fourteen effective duets for B flat clarinet and piano. Those ordering it in December will have the advantage of a special price.

STUDENT'S FIRST 'CELLO ALBUM

(Retail Price, \$1.00)

Holiday Cash Price, 65c Postpaid

The 'cello beginner is thrilled in being able to play these nineteen attractive 'cello numbers with piano accompaniment and even accomplished players find them gems worthy of use.

ALBUM OF FAVORITE FIRST POSITION PIECES FOR VIOLIN AND PIANO

(Retail Price, \$1.00)

Holiday Cash Price, 60c Postpaid

These twenty-two easy-to-play violin numbers are just what young violinists need for their first repertoire.

CIAL HOLIDAY CASH PRICES FOR DECEMBER ALSO OFFERED ON ALBUMS FOR SINGERS,

ALBUMS FOR ORGANISTS AND
ANY OTHER ITEMS FOR ALL
INTERESTED IN MUSIC. These are
on in our Booklet of "Holiday
ers." Send a Postal Now for Your
Copy.

Attractive Musical Calendars—10 cents Each,
1.00 a Dozen. Eight composers' portraits in
full colors with their favorite melodies decorate
the calendar. It may be stood up or hung up.



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MUSIC PUBLISHERS,
DEALERS AND IMPORTERS

PHILADELPHIA, PA.



THE CURTIS INSTITUTE *of* MUSIC

JOSEF HOFMANN, *Director*

The third annual series of radio concerts under the auspices of The Curtis Institute of Music will be inaugurated over the network of the Columbia Broadcasting System, Friday, November 6, from 5 to 5:45 o'clock, Eastern Standard Time. The concerts will be given by the Curtis Symphony Orchestra, Fritz Reiner, conductor, and artist students and ensemble groups of the Institute; and will continue for twenty weeks over the following stations:

WABC	New York City	WTAQ	Eau Claire
WIP, WFAN	Philadelphia	WCCO	Minneapolis-St. Paul
WCAU	Philadelphia	KMOX	St. Louis
W ₃ XAU	Philadelphia	KSCJ	Sioux City
WNAC	Boston	KMBC	Kansas City, Mo.
WMAL	Washington	KLRA	Little Rock
WCAO	Baltimore	KOIL	Council Bluffs-Omaha
WFBL	Syracuse	KEJF	Oklahoma City
WGR	Buffalo	WDOD	Chattanooga
WEAN	Providence, R. I.	WREC	Memphis
WDRC	Hartford	WLAC	Nashville
WORC, WEPS	Worcester	WBRC	Birmingham
WPG	Atlantic City	WWNC	Asheville
WLBW	Oil City	WDSU	New Orleans
WTAR	Norfolk	KRLD	Dallas
WDBJ	Roanoke	KTRH	Houston
CFRB	Toronto	KTSA	San Antonio
WADC	Akron	KLZ	Denver
WAIU	Columbus	KDYL	Salt Lake City
WXYZ	Toledo	KOH	Reno
WOWO, WGL	Fort Wayne	KOL	Seattle
WBCM	Bay City	KFPY	Spokane
WISN	Milwaukee	KFRC	San Francisco
		KHJ	Los Angeles

THE CURTIS INSTITUTE OF MUSIC

Philadelphia

The Glorious Song of Christmas

THE simplicity of the Nativity and the ostentation of Christmas, as it is now sometimes celebrated, offer a strange contrast. The glorious tidings, that came "upon the midnight clear" nineteen hundred and thirty-eight years ago, proclaimed the advent of a little child to be born, not in the palace of a king, but in a manger. No humbler setting could be imagined. The pomp and circumstance that attends the birth of a royal personage, even in these days of democracy, seem ridiculous beside that of the arrival of the King of Peace. Entirely apart from all spiritual considerations, the influence of the Master upon the practical affairs of man has been so vast that all the great men of time shrivel into pygmies in comparison.

The humility of the birth of Christ accounts for the irresistible appeal of the festival to all. No matter how lowly the individual, the nativity of Christ was so modest, so obscure, so unpretentious, that the feeling of loving kinship reaches out to everyone.

Possibly it is for this reason that the greatest Christmas music is the simplest. The spirit of Christmas seems to have possessed the souls of the great composers who have taken it for a theme. The best known Christmas works, the "Messiah" of Handel and the "Christmas Oratorio" of Bach, are characterized by an elemental simplicity which is most pronounced. It is not merely the fact that Handel's "Messiah" has to do with so exalted a subject with such a vast appeal to the public, that accounts for its popularity among the composer's numerous works, but also because it is the highest musical achievement of Handel.

The carols of Christmas are the songs of the people. They are more than hymns. They partake, as they

properly should, of the nature of folk songs. Most of them are extraordinarily simple. Consider "Silent Night" and "Tannebaum." In Philadelphia, at the headquarters of The Etude Music Magazine, it has been the practice for some years to broadcast the singing of these carols to the street during the Christmas season. Over and over again we have seen passers-by listening with tears in their eyes. There is something about this simple, heartfelt music, which carries us back to those precious, vanished moments in the homes of our youth, bringing to our minds the faces and the caresses of those dear to us—many souls now seen only in the fading pigments of the memory. There they sit in the gentle candle light—mother, father, sister, brother, friends—resurrected in the holy land of Christmas memories by the miraculous music of Christmas. The power of music at Christmas is one of the phenomena of the mystery.

But the music of Christmas must be real music of feast. Last Christmas eve we walked out at night when the chimes of Noël were ringing cheerily on the air. Suddenly from an open door there came the mephitic noise of a raucous radio trumpeting the clamor of a spree in a city cabaret. It clashed upon the ear like a torrent of oaths in a cathedral. Here we had side by side the music of life and the music of death.

Christmas is hardly thinkable without music. Last year we looked over a vast number of Christmas cards. The proportion of those which carried a music greeting with a musical design was startling. Let us have more carol singing and chime ringing at Christmastide. Let the songs

of the Christmas purify our civilization with their rich, pure, clean inspiring simplicity. Christmas carols can never grow old.



RADIO LAZY?

The following is an advertisement taken from a Western paper:

CONSERVATORY OF MUSIC

Are You "Radio Lazy"?

It is so easy to turn on the radio and let some one else play or sing for you that you have let the piano keys get dusty, you have laid away your banjo, violin, cornet or saxophone, and when you do try to sing there is a frog in your throat.

How do you know but that you can play and sing just as well or better than the people you hear over the radio?

Why not develop those talents of yours—let them earn the luxuries you yearn for? Don't be "radio lazy." Let one of the experienced teachers at the Waukegan Conservatory of Music help you.

Waukegan Conservatory of Music

Mary H. Love, Director
5 N. Genesee St.
Phone Maj. 2115

Our experience reveals that in a very great number of present-day cases the radio is a great inspiration to study. One naturally desires to perform oneself, what others can do well. The fun of bathing is not in lolling around on the shore. Everyone knows that the expert swimmer has far more fun than the timid novice. This desire to do things for oneself is firmly fixed in the minds of all worth-while people and the radio is normally an inspiration for this. Radio listeners are sure to develop the strong desire to "get in the swim" musically and learn the joys that come from self expression through performance of an instrument—not merely the delight of playing before friends but also that delicious experience of playing in solitude for the audience of your own soul.

A NEW AND IMPORTANT CHORAL PROJECT.

AN American Choral Alliance has been recently established in New York City, largely through the initiative and untiring efforts of Mrs. William Arms Fisher. Many of the leading musicians of the country are enthusiastically interested in the project, which is designed to become an Americanized eisteddfod and to provide an outlet for the efforts of a very large number of vocal students who otherwise might have little opportunity to use their gifts.

The ideal of the new organization is to promote festivals here and abroad and to institute musical meets, conclaves and competitions. Its ideals are lofty and aim to:

1. Unite the existing choral forces of America in a great vital alliance.
2. Broaden the music festival spirit and re-create the civic singing-consciousness.
3. Reinstate and rebuild the festival chorus as the season's pivotal music attraction.
4. Dignify choral-singing and attract the trained vocalist.
5. Lift the level of choral-singing by aid of the best vocal teachers in group voice-training.
6. Put the technic of fine choral-singing on a par with orchestral performance.
7. Whet public appetite for choral performances equal in artistry to our symphony orchestras.
8. Form symphony choirs of artists, equal to symphony orchestras.
9. Emulate the symphony orchestras in campaigns for financial support.
10. Bridge the chasm between school music and adult social-civic participation.
11. Prepare for increasing hours of worth-while leisure.
12. Arrange for international meets, with the stimulus of foreign guest-conductors, and interchange of noted choirs.

13. Foster musical sportsmanship by choral competitions.
14. Establish credits for choral experience in music schools and colleges.
15. Build opera-choruses for the production of opera in the home cities and festival centers.
16. Correlate festival center programs with the local symphony orchestra and museum of art.
17. Establish a chain of appearances in American festival centers for foreign choirs, and for the appearance of American choruses in foreign festivals.
18. Develop folk-dance groups.
19. Develop folk-song groups.
20. Build musical events for mass participation and joyous social recreation.

All communications should be addressed to the American Choral Alliance at 362 Commonwealth Avenue, Boston, Massachusetts.

AGAIN THE MUSIC WORKER'S HEALTH

THE ETUDE for June printed an article by Jay Media entitled "Physical Revitalization for Musicians." The interest in this article was enormous. We offered to give to our readers without cost a Pocket Normal Food Chart, as approved by food specialists, and we have since distributed thousands. This has been to us a real gratification. We have personally known so very many people who have claimed to have been cured of almost everything from arthritis to zymosis by improving their health habits that we have been glad to pass the information along. At the same time, in all cases of real illness, it is always a good plan to consult the best doctor obtainable. We regret that in that article there was not a section dealing with posture. We believe that musicians, particularly music teachers, suffer greatly from bad bodily posture. This does not of course apply so much to the singing teachers, since good posture is an imperative part of fine singing.

Dr. Joel E. Goldthwait, the eminent orthopedist of Boston, Massachusetts, has made a life study of posture and has very clearly shown that most people travel the highways of existence in a bodily position that prepares them for all sorts of diseases and often an early death. They sit and stand in such manner that most of their internal organs are in a state of collapse and cannot possibly function as nature intended.

For this reason we recommend to our readers "Body Mechanics and Health" by Leah C. Thomas, Assistant Professor of Hygiene and Physical Education at Smith College and long a member of the large staff of Dr. Goldthwait. This book is designed for teachers of young children and gives important corrective exercises. Any teacher who studies it thoroughly can give great service to her little pupils who may not have had this posture instruction, by adopting some of the ideas in this book.

Try this yourself. In standing keep your chin at a right angle with a straight perpendicular line running from your feet up. Do not hold your chin down or up but parallel with the ground you are standing on. In this position you will notice that your spine becomes straighter. Now feel as though your chest were suspended from your chin. A new sensation of alertness will possess you. Stand as tall as you can without straining. When walking feel that your legs move from your hips, as though they were suspended. Your feet will feel light and not at all as though they were bearing your body, and at the end of the day you will not experience nearly so much fatigue. Follow the advice of Milton:

"Nature has done her best; do thou thine."

Always something new, something stimulating, something irresistible in its profitable relation to music study—this is the policy of *The Etude*. January will bring Moritz Rosenthal's master lesson on the great Scherzo in B Minor of Chopin, as well as a host of other delightful features.



GEORGE BERNARD SHAW AND WALTER RUMMEL IN CONFERENCE

George Bernard Shaw Talks on Modern Music

Europe's Most Famous Writer and Music Critic Discusses Many Interesting Things in True Shavian Fashion

A CONFERENCE SECURED EXPRESSLY FOR THE ETUDE BY THE DISTINGUISHED PIANIST

WALTER RUMMEL

WALTER RUMMEL, better known to readers under his composer's name, Walter Morse Rummel, is one of the few artists of international fame who has not toured the States, though, as we hear, has received various offers to do so. Walter Morse Rummel was born in Berlin. His father was Franz Rummel, the celebrated pianist, whose name is well known to music lovers here. From this side of his family Rummel claims four generations, all pianists and composers, one of great renown as was Christian Rummel, close friend to Wagner who wrote "Quintette for Clarinet" for him. On another side Rummel is proud to figure the grandson of S. F. B. Morse, the inventor of the telegraph, whose centenary will take place next year. As a composer Walter Morse Rummel is the author of about forty songs, several

piano works, a string quartet, a sonata for piano and violin, and a symphonic poem for violin and orchestra. He made his fame in Europe principally by his adaptations to the piano of Bach's works of which already twenty-five are published and much performed. He has also discovered many old songs of the troubadours and the seventeenth century in French libraries which he has harmonized and published, as well as interesting chamber music of the eighteenth century.

As a pianist he became internationally famous since the war and has been playing for crowded houses in almost every country of Europe. Last year he toured Africa and South America where he scored a great success as well as in Vienna, Paris and Brussels. In the latter city the King and Queen of the Belgians have become great supporters of Walter Rummel's art. He

has played many times at the palace and has given ensemble lessons to the Queen. The King promoted Rummel Knight of the Order of Leopold, rare distinction for a foreign artist and one so young.

Last year the French Government conferred on Rummel the Legion of Honor in recognition of his services rendered the art. His home is in Paris, and his spacious studio is the meeting place of many great personalities of the musical, artistic and political world.

Walter Morse Rummel was an intimate friend of Claude Debussy whom he saw constantly during the last years of the composer's life. Rummel is at present busy at a big orchestral work for piano and orchestra, and on a book treating of his ideas on modern piano-art and relating interesting psychological details concerning the performer when on the platform.

I MET him—I do not exactly know how. He came into the artists' room of one of my London concerts, among others. I hardly realized it. He said: "Your notes and ideas on music are very interesting. You ought to talk more and play less at your concerts!"

This roused me immensely. I answered him that I did not have the gift of the gab which was his. "Then enter the Salvation Army and lecture on street corners. This is the finest way to learn."

I reminded him the other day of this first meeting. He seemed greatly relieved to have found someone who understood his chafing. "When I was young I was also very nervous about holding forth in public. I got hold of it gradually by practicing and through habit."

Some days after the concert in London, Shaw asked me to lunch in his flat where

we continued the subject of our first meeting. "Concerts ought to be different. The artist should explain more to his public. He should, for instance, play a very difficult passage or one that seems very difficult and then tell the public how really terribly easy it all is. To speak well before an audience you should practice enunciation of vowels and consonants so that they get a ring to them and carry."

Hereupon Shaw flung several examples into the air and I became afraid the household suspected me of murdering the orator.

"It is really like piano playing. To play a really good, carrying *pianissimo*, you must have strong fingers. To speak in public you must first try to get into a friendly relation with the audience and let them furnish you the form of your speech."

The Good Fire of Discussion

AT THIS luncheon was also Arnold Dolmetsch, the clever and enthusiastic builder of clavichords, one of which Shaw owned. Shaw tried his best to get up a discussion on Bach between us two. When he had succeeded he rubbed his hands in malignant delight and his eyes scintillated as Dolmetsch furiously decreed that it was a crime to play Bach's music on the modern piano. In his excitement the little gnome (I always called him thus for his tiny stature and his long beard) rushed to the clavichord in order to play a Prelude of Bach. In his fury, however, he gave a quite unexpected interpretation to the stern master of form.

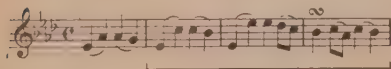
Shaw, who is a hotheaded pacifist in politics, becomes an enthusiastic fighter on the field of argument and discussion. He loves to incite these, to shock people and thus get attacked. This stimulates his genius, though it often irritates the subject.

Shaw called on me in Paris some months ago. He had just returned from Jerusalem. I asked him—rather trembling—how he liked it. His eyes blinked. "I bathed in the lake of Galilee. It was lovely. I also tried to walk on it—but I did not succeed!"

I played some Bach to him—he always loves Bach—and tried a *Tango*, which I had written in South America, on him. I found him dancing to it with quite a line. "That's very nice," he said, and I believe that in his "innermost" Shaw preferred this to some of the modern stuff.

Modern Music a Habit

"MODERN music," he said, "is a matter of habit. I remember that my family was shocked at Wagner's 'Tristan.' They would have liked the *Liebeshod* sung in real Rossini style and did not see why Wagner spoilt so good a beginning instead of going on like this:"



Shaw got up and at the top of his voice intoned the Rossini version!

A few days ago, when in London, I met Shaw again. It was at a luncheon party given by Sir John Lavery, the celebrated Irish painter. We were in the lofty studio where the equally gifted Lady Lavery was showing off her husband's latest work. There were some lovely landscapes which breathed youth and joy. Many portraits. "Of course you don't like it," said Lady Lavery to Bernard Shaw as they were in front of his portrait. "Well, it does look a little like a picture postcard!" he answered.

Why ask Shaw what he thinks if you are afraid or if you do not care for an argument? But Lady Lavery was not afraid and laughed heartily.

"Come in tomorrow morning," he said to me.

"But I do not care to interrupt you in your work," I said, thinking I might disturb him in some inspiration.

He replied, "Oh, I always have time in between two accounts of income tax or publishers' statements. That's all I seem to do most of the day."

It was a lovely June morning. From the windows of Shaw's lovely London flat I saw the Thames which today smiled and sparkled as if it were the Blue Danube. Shaw came rushing in, himself a summer's breeze.

I at once attacked. "You have never told me much about modern music."

"Well," replied Shaw, "I told you that for my mother Wagner's music was nothing but recitativo without any melody any-

poser. They were waltzes, I believe. They seemed Greek to me, when I discovered that I forgot a couple of flats. I replayed the piece; it sounded worse. I then discovered that the right hand was written in A flat, the left in E major. By that time I had obtained a quite modern technic and finished in playing the piece quite nicely.

"Modern music seems to lack design. One has wanted to get away from Wagner's long melodic line, but today one is coming back to the classical form again. Alas! in most cases it is a question of pouring the baby out with the bath!"

"One likes to hear Bach after all this, as he has not only the long melodic lines of a Wagner but also the detailed, short line which makes design and which is a

apparatus is reproducing the piano quite efficiently, and, as to my second objection, he replied: "It does not matter if you receive a small fee once in a while on an off night. You can always afford that and then go on the next night with your five-hundred guinea fees! I do the same when I am playing in a village festival and receive only nine pence author's fees. I invariably take off my hat and thank the gentlemen asking them to favor me with their interest the next time."

I left Shaw as usual with the feeling of having taken a refreshing bath in some mountain brook. He communicates vitality and joy of living. Is it because he is a vegetarian? I used to be a vegetarian myself. The constant hotel cooking when on concert tours cured me of this.

"Are you still a vegetarian?" Shaw asked me one day as we were savoring the menu of a Paris restaurant.

"Half and half," I replied. Shaw brusquely turned to the waiter and said, "Give the man a good beefsteak. Because, when somebody says he is half a vegetarian, he generally craves for red meat!"

How Well Do You Know Your MacDowell?

(1861-1908)

By ALICE McENENY McCULLEN

Under what pseudonym did Edward MacDowell publish his album, "Forgotten Fairy Tales?"

Edgar Thorn

During which month does MacDowell's birthday occur?

December

What album of musical sketches by this composer is known and loved the world over?

"Woodland Sketches"

Name the first composition in the collection "New England Idyls."

"An Old Garden"

What noted teacher and composer aided and encouraged MacDowell during his stay in Frankfurt?

Raff

In what key is MacDowell's "Second Concerto?"

D Minor

What was Mrs. MacDowell's maiden name?

Marion Nevins

What was MacDowell's middle name?

Alexander

At which New York university did he occupy the position of Professor of Music?

Columbia University

What contemporary of MacDowell's was like him in recognizing the importance of American folk-song material?

Dvořák

Name the second of MacDowell's "Forgotten Fairy Tales."

"Of a Tailor and a Bear"

What title was given his Opus 17, No. 2?

"Witches Dance"

What great association for American artists is maintained by Mrs. MacDowell in accordance with her husband's wishes?

Edward MacDowell Memorial Association

In what type of dwelling did MacDowell compose at Peterboro, New Hampshire?

Log cabin

To what world-renowned Hungarian pianist is MacDowell's "First Piano Concerto" dedicated?

Liszt

If I could put my words in song
And tell what's there enjoyed,
All men would to my garden throng,
And leave the cities void.

—EMERSON.



FRANZ RUMMEL

Famous Virtuoso, Father of Walter Rummel

where. I saw Wagner conduct the 'Ring'! It seemed to me then that the brass was about two measures at least ahead of the rest—and I believe it really was! Wagner conducted, but Richter took the second lot of the 'Ring' in his hands and, by the applause he received on entering, it looked as if the public was relieved.

The New Shall Be Old

"MANY years ago consecutive fifths irritated the ears. Some time ago I was looking over Busoni's music and found that the same consecutive fifths which formerly seemed so modern to me in his work sounded terribly banal and old fashioned.

"Oscar Wilde once said that the danger for the artist who calls himself modern lies in the fact that he will shortly be called old fashioned.

"I remember trying to adapt my hearing to modern music. I chose what looked to me the simplest work of a modern com-

perfect thing in itself. Modern music should strive to get this combined miracle which Bach has wrought. With the latter one can take out one or two measures and enjoy them thoroughly without knowing the rest."

Shaw likes Elgar. He says that, although Elgar works with the classical form, one can never say of his music, "Here it reminds one of Bach, here of Beethoven." He is always Elgar. "The only one that reminds me of him is Berlioz. Berlioz has the same dispositions. His music also does not stand a keyboard arrangement. Elgar is one of the few composers who can score a *fff* without it being an infernal noise."

Shaw and the Radio

AS I left Shaw he asked me why I had not played for the radio. I said that first of all the piano rarely came out to its full advantage and that then they did not pay the artist sufficiently for his work. Shaw seemed to think that the new

Humorous Situations in Wagner Music Drama Performances

By the Famous Wagnerian Singer

ADOLF MUHLMANN

RICHARD WAGNER'S gigantic imagination was all but limitless. Consequently its demands in every direction were such that it is not surprising that, in addition to being a strain upon the physical endurance upon all who participate in the Wagner Music Drama, it sometimes is a strain upon the imagination and the risibilities of the audience. This is particularly the case when he employs all manner of fanciful mythological personages, to say nothing of a small menagerie of animals, real and mechanical.

Wagner was one of the most conspicuous animal lovers of his time. His affection for his faithful dogs was well-nigh pathetic. Perhaps he bestowed on his animal friends more faith than they deserved. Because he wanted a thing he believed that it ought to exist as he wanted it. This, perhaps, was in a measure responsible for the miracles he accomplished. To Wagner nothing was impossible, and we find here the amazing case of a man writing scores which practically caused mutinies in his orchestras who declared them unplayable although the same scores are now played phenomenally well even by high school orchestras.

A Lesson a Generation Long

WAGNER'S demands upon the human voice were also considered at first so enormous that no human vocal organs could stand the strain. It took singers more than a generation to learn how to use the voice so that these demands would not be injurious. Now every singer of repute will tell you that the mastery of Wagner's rôles can be attained not only without harm but with real benefits to the voice and the singer's artistic attainments. The impersonation of his characters also present innumerable difficulties. This is because his gorgeous fairy tales must be taken seriously. He brings into stage realism singing giants, dwarfs, reptiles, birds, horses and water fairies. In "Das Rheingold" he includes in the cast two giants, *Fasolt* and *Fafner*, two dwarfs, *Alberich* and *Mime*, and, not satisfied with this, he turns *Alberich* into a gigantic serpent and into a tiny frog. When these illusions are carried through perfectly the effect is entrancing; but every Wagner singer is fearful of some slip that will turn the sublime into the ridiculous.

In "Die Walküre" he sends *Wotan's* nine daughters riding upon their fiery steeds; while *Grane*, *Brünnhilde's* horse, plays a major rôle in "Der Ring des Nibelungen." In "Siegfried" we hear the dragon, *Fafner*, sing. Although his tones should not sound very human and you are supposed to hear the words apparently proceeding from the mouth of the dragon, in reality they issue from behind the scenes through a megaphone from the throat of a *basso profundo* usually clad in his shirt sleeves. Then a little bird flits across the stage singing words of wisdom to *Siegfried*.

An Actor Who Claims the Stage

IT IS when Wagner introduces the horse as a mute actor that he runs into real theatrical danger. Although horses do not sing, they are at least expected to

Biographical: Adolf Muhlmann, eminent opera singer and vocal instructor, was born at Shiraza, Russia, January 1st, 1867. His musical education was obtained at the Conservatory of Odessa and at Vienna. After engagements in several of the lesser opera houses of the Continent, he sang at the Royal Opera House of Petrograd in 1898, then at Covent Garden of London and the Metropolitan of New York from 1899 to 1912. From 1912 to 1923 he was at the head of the vocal department and of the School of Opera of the Chicago Musical College, from which time he has conducted the Muhlmann School of Opera.

behave with proper decorum, as they are sometimes partners of the singers in scenes lasting more than a half hour. No one knows just what may be in the horses' minds, and every moment they are in front of the footlights they are a matter of concern to their fellow-artists in the cast.

Living animals on the stage are always a hazard. Even the best-trained specimens cannot be depended upon. Their proper place is the arena of the circus and not grand opera. The little jackass in "I Pagliacci" and the elephants and camels, sometimes introduced in gala performances of "Aida," appear for only a few minutes and thus reduce the possibility of farcical accidents in scenes intended to be serious. When Wagner contents himself with me-

chanical animals he is upon safer ground, but even the mute and lovely swan in "Lohengrin" has a notoriously bad record for doing extraordinary things at the wrong time. However, when Wagner intrusts an operatic rôle to a horse and permits some faithful "dobbin" to remain upon the stage for a full half hour, he exhibits a confidence in animals which is often violated by his equine stars.

A New Wagnerian Motif

IN MUNICH, the Royal Opera had a specially trained horse for *Brünnhilde's Grane*. This horse was a regular member of the Royal Opera, and was on the payroll, precisely the same as any other

opera star. *Grane* knew no stage fright and therefore appeared at ease. The Metropolitan Opera Company of New York also arranged to have a stage horse for the part of *Grane*. She was a docile brute and never misbehaved.

Once in Philadelphia, however, when the Metropolitan Company gave a performance of "Götterdämmerung" with Dippel as *Siegfried* they were obliged to hire a horse from some stable to take the part of *Grane* in the opera. *Siegfried* appeared, leading his horse before *King Gunther*, which part I happened to be singing in that performance. When *Siegfried* started to sing his greeting sentence the horse interfered with his master's singing and started to neigh. Perhaps he was inspired by Dippel's voice to join him in a duet or perhaps his ambition was, as an untrained horse, to correct Wagner, as some untrained singers so often try to do. Maybe Wagner himself might have composed some music for this lyric steed could he have heard and seen it. Opera managers, however, should always secure a deaf and dumb horse when possible.

Grane Makes a Hurried Exit

MEANWHILE the orchestra went on. As *King Gunther*, I sang my part majestically as it should be sung, though with a hidden smile. The horse respected the king and listened to his music, but, as soon as *Andreas Dippel* started to sing again, the horse neighed louder, and even more insistently than before. The audience roared with laughter and *Grane* had to be led from the stage before he was due to make his exit.

In London at the Royal Opera Covent Garden, a performance of "Götterdämmerung" was given with the late Robert Blass as *Hagen*. He had never sung this part prior to this performance. There had been an insufficient rehearsal with no scenery or stage settings. Blass (*Hagen*), and I (*King Gunther*) shared a dressing room on the third floor. I had to examine six or seven swords, which were rusty and could not be drawn from their scabbards. Meanwhile there was a commotion and some one was shouting my name and that of Blass. Being occupied in finding the right sword, I failed to hear the electric bell, the signal for us to be on the stage.

Gutrune in Distress

COLLEAGUE Blass, who was sure that I knew when and where to go, waited patiently for me. In the meantime the orchestra continued to play, and the curtain had to go up with Madame Reuss-Belce sitting alone as *Gutrune* at the table instead of with her two partners, *Gunther* and *Hagen*. Felix Mottl, the famous conductor, saw the predicament, stopped the orchestra, laid down his baton and folded his arms, waiting for us two unhappy creatures. It would not have been so noticeable to the audience, if only Madame Reuss-Belce had been patient, as was Mottl. Instead she made motions with her arms to conductor Mottl, as if to say, "I don't know what has become of those two fellows."

Blass reached the stage first, and Mottl, glad to see at least one of us, took his



ADOLF MUHLMANN, AS "GUNTHER" IN THE "GÖTTERDÄMMERUNG"

baton and had the orchestra start again, although I and not Blass had to sing the first phrase. I was supposed to be seated on my throne, singing, "I am sitting gloriously on the Rhine." Instead I was walking and singing that phrase. But, when I reached the throne, dear Blass was sitting comfortably upon it, and I had to sit upon the tree stump which really was *Hagen's* place.

Then Blass noticed his error about the seat and wanted to change with me, but I whispered, "Stay where you are." I did not want the audience to notice the added mistakes. Blass became confused and the phrase he had to sing to me, he sang to *Gutrune*; and when I told him he had to sing to me, he turned to me and sang the phrase, which was intended for *Gutrune*, to me. Poor Blass, he had his hands and his mouth full. His whiskers came off, and he tried to patch them on at the same time he tried to sing his part.

The Wandering Horse

IN THE next scene *Siegfried* arrives with his horse, to meet *King Gunther*. After *Gunther* has hailed *Siegfried* as his guest, *Siegfried* asks, "Who will take care of my horse?"

Hagen has to reply, "I will take care of it." So Blass takes the horse by the bridle, and, not being advised where to go, takes it into *Gutrune's* chamber. *Gutrune* standing at the door of her room whispers to him in an angry mood, "Are you crazy, to take the horse in my room?" Being informed that this was not the right place for the horse, he takes the animal and walks straight into the Rhine. But here he was stopped by the stage manager, a Frenchman, who raised his hands desperately and shouted with a suppressed voice, "C'est le Rhein, c'est le Rhein."

Blass turned around with the poor horse again and put it into a so-called dead wing, where there was no exit. There he noticed he was again in the wrong place, but he made up his mind not to promenade any longer and left the horse there. Since the dead wing was not deep enough to conceal the horse, the attention of the audience was drawn to the tail of the horse, which was waving and swinging constantly for the remainder of the entire scene, alas, not to

Wagnerian rhythm. The audience had its thrill and laughed and laughed until the curtain went down.

The Breathless Dead

ANOTHER funny incident happened to me also in "Götterdämmerung," in New York, when I was *Gunther* and Suzan Strong *Gutrune*, *Gunther's* sister. This singer did honor to her name, as she was really strong and heavy. In the third act, when *Gunther* is killed by *Hagen* and falls dead, his sister *Gutrune*, according to Wagner's direction, falls with a cry of anguish on *Gunther's* chest and also dies. Miss Strong miscalculated the place of my chest and fell instead on my stomach. I felt the two hundred and thirty pounds of dead weight on my stomach, and I said in a whisper, "Suzan, please move a little bit: I cannot breathe."

"How can I?" said she in a low voice. "You know I am supposed to be dead."

At this moment it so happened that the orchestra had a pause of two measures, and so her answer was clearly heard by many in the first few orchestra rows. It was terrible torture to me, to lie down immovable for twenty-eight minutes, with Suzan Strong's Amazonian body on my stomach. For the next performance, I arranged a rehearsal for this bit of acting with my ponderous lady partner.

At the next performance before the third act started, we practiced this scene several times in her dressing room, and it went beautifully. "All right, then," said I. The scene was on; I was struck by *Hagen*, and fell dead. *Gutrune*, with a heart-breaking cry, fell on me. Not on my stomach this time—I must give her credit for that—but on my right arm. I tried to free my poor arm, but had to give it up, for I was supposedly dead and did not dare move. My arm fell asleep, and it took me days to get it in natural condition again. After this second unpleasant experience I struck and told Stage Director Schumann, the late husband of Madame Schumann-Heink, that under no circumstances would I consent to be buried again under Suzan Strong or any other *Gutrune*. Since then it has been arranged that *Gunther* shall be carried off stage by a few choristers, after the deadly stroke from *Hagen*.

The Music Teachers' National Association

THE 54th annual meeting of the Music Teachers' National Association, at the Book-Cadillac Hotel, Detroit, December 29 to 31, promises a program not surpassed in interest in the history of this important musical organization. Among the speakers of national eminence will be Dr. John Erskine, Percy Grainger, Frantz Proschowski, Guy Maier, Clarence Hamilton, Carl Engel, David Stanley Smith, C. N. Boyd, Arthur Heacox, Harold Butler, Howard Hanson, Henry Purmort Eames and Mrs. Crosby Adams. Others of equal prominence are expected to be present and to have a part in the program. As at St. Louis last year, the National Association of Schools of Music, H. L. Butler, President, will again convene on Wednesday evening, December 30th, with Dr. John Erskine and Mr. Ossip Gabrilowitsch as speakers. A complimentary concert by the Detroit Symphony Orchestra will be tendered the Association, through the courtesy of Murray G. Paterson, manager, and Mr. Gabrilowitsch, conductor, featuring works by American composers. Edwin Arthur Kraft of Cleveland will be heard in an organ recital at the Art Museum.

Certain new features are being tried out this year. One is the leaving of one afternoon free from papers and discussions so that the membership may enjoy the sights of Detroit—the Art Museum, the Henry Ford American Village at Dearborn, and others. Another change is the limiting of each session to three major papers, thus allowing time for discussion and a general forum. Also the piano and voice conferences will meet at different periods, thus affording an opportunity for the delegates to attend both.

Membership in the M. T. N. A. is open to everyone interested in music education and the advancement of music in the country, upon an annual membership fee of \$4.00, which should be sent to the treasurer, Mr. Oscar W. Demmler, 217 Dalzell Avenue, Ben Avon, Pittsburgh, Pennsylvania. The other officers of the Association are: President, D. M. Swarthout, University of Kansas, Lawrence; Vice-president and Editor, Karl W. Gehrkens, Oberlin Conservatory of Music, Oberlin, Ohio; and Secretary, Leo C. Miller, 393 N. Euclid Avenue, St. Louis, Missouri.

"Not only singers, but piano students should make a practice of breathing properly. If you phrase properly and breathe properly there will be no danger of hurrying."—CLAYTON JOHNS.

Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

Part XVIII

Obbligato (Italian, *Ohb-blee-gah-to*): A part of a composition necessary to its complete effect. Late usage has applied this term also to a rather ornamental added part that is more or less optional as to its use.

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Octet (English; French, *Octette*; Italian, *Ottetto*; German, *Octett* or *Ok-tett*): A composition for eight vocal parts, or for eight instruments.

* * * *

Ode: An elaborate musical setting of a poem in the style of an ode, that is, lyric in spirit and strophic in form.

* * * *

Offertoire (French, *of-fer-twahr*; German, *Offertorium*): A soft, devotional anthem or hymn sung, from the earliest history of the Christian Church, while contributions were taken among the faithful for the relief of the poor. It is still used in the Roman Catholic service while the celebrant prepares to offer the oblations preceding the consecration of the elements.

In less ritualistic services a piece of instrumental music is often made to do this office.

A division of the *Requiem Mass*.

* * * *

Olla-podrida (Spanish, *ohl'-yah-podree'-dah*): A medley; a potpourri; a loosely connected series of melodies, usually of a national character or from an opera.

* * * *

Opera (Italian, *ohp'-ay-rah*; English *ahp-er-uh*; French *Opéra*, *o-pay'-rah*; German, *Oper*, *oh-pur*): A drama set to music for soloists, chorus and full orchestra, to be presented with scenery, costumes and action.

Like a play, the opera is divided into acts and scenes. There is usually an *Overture* or *Prelude*. The other component parts of an opera are the *Recitativo*, *Aria*, *Dramatic Scene* (*Scena Drammatica*, *shay-nah drahm-mah-tee-cah*), *Duet*, *Trio*, *Quartet*, ensemble pieces, *Chorus*; and each act usually has a more or less elaborately developed *Finale*.

The first opera to be publicly performed was Peri's "Euridice," in 1600, at Florence. The combination of all the arts necessary to the perfect opera has been attempted from that period of "the glory that was Greece." The drama must be always expressed mostly through action while the setting of this to music will be always more or less in the nature of a reflective interpretation of the emotions of the actors; and so there never can be a completely satisfactory amalgamation of the two arts. The ideal drama will be spoken; the ideal opera will give the music first thought, and allow it to develop according to its natural genius, at the same time interpreting the spirit of the scene it accompanies. For this reason Mozart at his best produced probably the nearest to perfect opera, with Weber, Verdi and Puccini closely approaching and in some points possibly excelling the Salzburg master.

Of the opera there are a number of species:

Ballad Opera: See *Ballad*.

Grand Opera: Which will have a part of a serious or tragic quality, music applicable to the text, and no spoken dialogue.

Lyric Opera: A type in which the story is not particularly dramatic and which depends upon the beauty of its melodies for its chief interest.

Opera Buffa (Italian, *oh'-pay-rah boof-fah*; French, *Opéra Bouffe*, *oh-pay'-rah boof*): A comedy or farcical opera.

Opera Comique (French, *oh-pay'-rah coh-meek'*): An opera with spoken dialogue. If the plot is not genuine comedy, any serious or tragic episode will be treated with a light touch.

* * * *

Opera Seria (Italian, *oh'-pay-rah say-ree-ah*): Another title for grand opera.

* * * *

Romantic Opera: Opera in which supernatural or mythical incidents are given prominent place. Weber's "Der Freischütz" is probably the best example of this class.

* * * *

Oratorio: A highly developed musical work in construction quite similar to the opera. Its text is taken from the Bible or from the life of a saint or from some religious theme; and it is presented without scenery, costumes or action.

The first Oratorio, in the modern sense, was performed in 1600, in Rome. The form took its name from the fact that these works were first performed in the Oratorio (a place of prayer—*oratory*) of San Filippo di Neri.

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Overture (English; French, *Ouverture*, *oo-ver-tier*; Italian, *Overtura*, *o-ver-too-rah*; German, *Overtüre*, *o-ver-tee-ruh*): The instrumental number which introduces an opera, oratorio or play. It has had an interesting growth.

(1) The French (or "Lully") *Overture* begins with a slow, *grave* movement which is followed by a *Fugue* (with sometimes a *Minuet* succeeding it), and after the *Fugue* a part or the whole of the *Grave* is repeated. The overtures of Handel's oratorios are usually in some variety of this form.

(2) The Italian (or "Scarlatti") *Overture* has first an *Allegro* movement, then an *Andante* or an *Adagio*, and third another *Allegro* or a *Presto*. It is, in fact, rather brief *Symphony*, of which Handel's "Athaliah" furnishes an example.

(3) The Classical (or *Symphonic Overture*) is in the form of the first movement of the *Sonata*. There is, however, no repetition of the first part, and usually the *Free Fantasia* is not highly developed. Most of the overtures to Mozart's opera (such as "Don Giovanni" and "The Marriage of Figaro"), the four overtures which Beethoven wrote for his "Fidelio" and those of Weber and Spohr are in this form. Mozart's "The Magic Flute," Mendelssohn's "St. Paul" and Beethoven's *Overture in C Major, Op. 124* ("Die Weihe des Hauses—The Dedication of the House") offer fine specimens of the classical overture introducing a *Fugue*.

(4) The Concert Overture is classical

(Continued on page 894)

A Visit to Musical Oxford

By ELIZABETH A. GEST

Music in a Great English University Town

TO THINK OF Salzburg is to think of Mozart and the summer festivals; to think of Bayreuth is to think of Wagner and the Ring; to think of Milan is to think of La Scala and Italian opera; Vienna recalls Schubert almost as clearly as Bonn does Beethoven. Even in America there are a few localities having musical atmospheres: Hollywood, of course, means the Bowl Concerts, and Bethlehem, the Bach Festivals.

To think of Oxford, however, means to most people to think of the great seat of learning that it is, a center for intellectual pilgrimages rather than a place of musical significance. But it is just because it is such an ancient seat of learning that it has been able to develop itself musically and to develop music for itself.

Music was one of the so-called seven arts taught in the monastic schools which were established in Europe from the time of Charlemagne; the universities, established in the Middle Ages, carried on and developed the inheritance of these schools.

At the medieval universities in Paris were many English students who were ordered by the King, Henry II, to return to England, he having had a quarrel with the King of France. Many of the students did return, as requested, and settled in the village of Oxford, there being many vacant houses there, probably abandoned some time after the Norman Conquest. Into these empty houses came the students with their books and their tutors and their zeal for learning. Little by little, realizing the necessity for permanent quarters, they began to acquire their own buildings—those buildings which are gems of Gothic Architecture and the glory of the intellectual world today.

The Three Requisites

INTO these Gothic buildings was carried, with the seven arts, the study of music, the most important of all. For, to enter the colleges in those early days, one had to "be well dressed, possess moderate intelligence and be able to sing a cantus fictus." The earliest mention of a graduate in music in Oxford is in 1463, and in the year 1506 one Richard Ede was desired to "compose a mass with an antiphona" to be solemnly sung before the University of Oxford on the day of his admission to the degree of Bachelor of Music. The statutes of the University in 1636 enact that every candidate for the degree of Bachelor of Music shall study for seven years, compose a canticle of five voices with instrumental accompaniment and have it publicly performed; for the degree of Doctor of Music five more years of study were required, and a canticle of six or eight parts composed and performed. (Twelve years of study for the degree of Doctor of Music shows that no short cuts or quick methods were acceptable in those days.)

Many well-known old English musicians received these degrees, including John Bull and Thomas Arne; later came Haydn, who received an honorary degree in 1791. At the presentation he conducted his "Oxford Symphony," and the Oxford Journal of the time carries the terse report: "The Honorary Degree of Doctor of Musick was also conferred on Josef Haydn, Esquire."



OXFORD FROM THE NORTH
From the Oxford University Almanack of 1849

Handel is said to have been offered an honorary degree also, but refused it.

Quaint Customs Continued

THE DEGREES were presented at an annual affair which might be called "Founders' Day," when prize poems and essays were read. When this ceremony outgrew its quarters, the Sheldonian Theater was built for its accommodation, after designs by Sir Christopher Wren. This theater was opened in 1671 with great pomp, more than two thousand people being present, and an ode composed by one Rogers, a Doctor of Music. In Wood's "Life and Times" of that date there is mention of the musical part of the program: "We had vocal and instrumental music in our theatre to the organ, set up there at a cost of 120 li, by Smith, a Dutchman."

As music had its place in the affairs held at the Sheldonian Theater (named for Gilbert Sheldon, Archbishop of Canterbury), so it had its place in the ordinary affairs of the colleges. In Magdalen College, built about 1475, there was an interesting custom of having the surpliced choir ascend the tower on May Day at five o'clock in the morning to sing a Latin hymn. This custom still continues. In Queen's Col-

lege the students were summoned to meals by a trumpet; and in this college the old Christmas custom of bringing in a boar's head to the singing of carols still continues.

In Christ Church College is Great Tom, the large bell that hangs in the beautiful tower called Tom Tower, designed also by Sir Christopher Wren, in 1682. Great Tom is said to have been taken from Osney Abby in the reign of Henry I and recast in 1680. This bell is rung slowly for one hundred and one times every evening at five minutes after nine during college term (this being the original number of students in the college). On its last stroke the gates are closed and no one can go in or out without being fined. This bell ceremony still continues, and its far-reaching reverberations frequently interrupt any concert that may happen to be taking place, performers and audience having to wait patiently nearly five minutes for silence.



MUSIC ROOM, OXFORD, 1901, FROM THE SOUTH

Another interesting custom that had to do with music was the annual "Act," which, for want of a better word, might be called a glorified class day, when discipline was relaxed and jests were permitted. Even the Puritans on this occasion allowed "dancing the rope, drolles, or monstrous sights unseen." Music was always

a part of the Act, and the best music obtainable it had to be. To quote Wood again, (1660): "There was a most excellent music-lecture . . . where A. W. performed on the violin. . . there were also voices. . . and all things were carried out well and gave great content to the most numerous auditory."

The most interesting occurrence in the history of the Act is the appearance there of Handel who seems to have taken Oxford as well as London by storm. An available diary of the time is that of Thomas Hearne who, although he conscientiously reports the concerts, did not seem to care much for the art of music. He says: "July 5, 1733. One Handel, a foreigner (who they say was born in Hanover), being desired to come to Oxford to perform in musick this Act, in which he hath great skill, is come down, the Vice-Chancellor having requested him to do so, and, as an encouragement, to allow him the benefit of the theatre both before the Act begins and after it.

"July 8. Half an hour after five o'clock, yesterday in the afternoon, was another performance at five shillings a ticket, in the theatre by Mr. Handel for his own benefit, continuing until about eight o'clock. N. B. His book (not worth a penny) he sells for one shilling.

"July 12. Handel and his crew performed again in the theater at five shillings a ticket. This was the fourth time of his performing there."

A "Spick and Span" Oratorio

IN THE "History of the Oxford Act" Handel's visit is described in similar words: "On July 10 the company in the evening were entertained with a spick and span new oratorio, called 'Athalia.'" And, on July 11, "There was, luckily enough for the benefit of some of Handel's people, a Serenata in the Grand Hall. In the evening 'Athalia' was served up again. The next night he concluded with 'Deborah.'"

A few years after this Oxford built a Music Room which is considered to be the oldest music hall in Europe today, and the musical life of the University moved into comfortable quarters of its own in 1748. The popularity of Handel in England and the wave of oratorio that followed were probably responsible for the wish for a suitable music hall, and, the wish being father to the thought, the music hall soon became a reality.

Wood published an account of the room as follows: "In Holywell Street stands an elegant stone edifice, appropriated to music and therefore called the Music Room. . . . On the uppermost stage stands an excellent organ From the orchestra, on each side of the room, run four rows of seats rising gradually from the floor . . . above these rise a considerable number of others. On the right it was not practicable to continue the seats on account of the fireplace; nevertheless, in summer when no fire is requisite and the chimney board fixed up, the vacant space is supplied with three rows of seats. . . The room is chiefly lighted by two very handsome lustres of cut-glass, for which we are indebted to the ladies who raised a subscription for that purpose. . . Here are weekly performances of vocal and instrumental music and these with very little foreign assistance. These

formerly were in some college hall, which greatly incommoded the society where they happened to be." (This music room was built on the grounds of Wadham College and is still used for small musical affairs.)

For the annual subscription of one guinea (about five dollars), a concert was guaranteed every Monday evening at six-thirty o'clock, except during August and September, and an oratorio every term. Practically all of Handel's oratorios were given here. The advertisements of a performance of the "Messiah," 1777, states that "the choruses are intended to be particularly full" and that "two trumpets are also engaged from London."

Haydn Apologizes

HAYDN was announced to give a benefit concert in the Music Room on May 18, 1791, but when the time came he failed to appear. In explanation he sent the following note (quoted from the Oxford Journal): "Whereas, at the request of Mr. Jung, an acquaintance of mine from Vienna, I faithfully promised to play the harpsichord at Mr. Hayward's benefit concert on the 18th instant (which day I appointed myself), but was prevented from coming on account of a rehearsal at the opera-house. . . I take the liberty by this paper to express the greatest sorrow for not having been able to stand by my promise. As the University of Oxford, whose great reputation I heard abroad, is too great an object for me not to see before I leave England, I shall take the earliest opportunity of paying a visit, and hope at the same time to make a personal apology to those ladies and gentlemen who were kind enough to honor Mr. Hayward with their company."

JOSEPH HAYDN.

The next month he came to Oxford, conducted his Oxford Symphony and received his honorary degree, as already mentioned.

Later on the Music Room became the meeting place of the Oxford Philharmonic Society, the Choral Society, the University Madrigal Society, and, still later, the University Musical Union and the University Music Club, a present-day organization to further the interest in chamber music.

Aside from the music in the colleges and the clubs which they foster, there has been held, for the past ten years, a summer normal course in music teaching and conducting, led by many eminent teachers and attended by students from many nations, the lectures being held in the old Music Room.

The Festival in 1931

IN JULY, 1931, Oxford was the meeting place of the Ninth Annual Festival of the International Society for Contemporary Music, when representatives from thirteen nations came together to hear and discuss the compositions of living composers. Many composers whose works are already familiar to American audiences were programmed during the festival, among which were Paul Hindemith, Albert Roussel, Anton Webern, Vaughan Williams, Eugene Goossens, Roger Sessions, Leo Sowerby and George Gershwin, to mention a few. Among other well-known musicians present were Alfredo Casella, Edwin Evans, Aaron Copeland, Frederick Jacoby, Percy Grainger, Cyril Scott, Grzegorz Fitelberg and Dr. Edward J. Dent, the president of the society.

For the performance of the compositions programmed, London offered The British Broadcasting Company Orchestra, The International String Quartette, the National Chorus, The London Select Choir, The Wireless Singers, The Oriana Choir and The Camargo Society Ballet, as well as several soloists. Paris sent a string quartet and wood wind soloists; Prague sent a ballet; Austria sent a pianist and Poland a singer. Oxford offered her organists,

vested choirs and school children, as well as her delightful hospitality, while conductors came from everywhere. The two final concerts, presented by the combined orchestra and choruses, were held in London, a larger hall being necessary for these productions.

So the musical history of Oxford has carried itself across an arch, one pier of which is embedded in medieval polyphony and the other in the harmonies of the future. But, as there is no time in art, the music of the future may revert to the music of the past, as the music of the past has led on to the music of the future.

SELF-TEST QUESTIONS ON MISS GEST'S ARTICLE

1. Name four American cities, other than those cited, which have musical associations.
2. What musical custom still holds in Magdalen College?
3. Describe the oldest music hall in Europe.
4. When and where did Haydn receive his honorary degree in music?
5. Name six modern composers' works that were represented in the Ninth Annual Festival for Contemporary Music.

Impression by Repetition

By ANNETTE M. LINGELBACH

AN EASY method of impressing the scales on the child's mind is to have him play the one which corresponds to the key of his melody or etude once each day before he practices that composition. This repetition is always helpful in the scale-training and recognition of keys, for the young student.

Christmas Eve in Bach's Church

By HANS GOLDSCHMIDT

Christmas Eve is hallowed by a special tradition for the Thomas Church in Leipzig. For that night brings the annual Christmas motets of the renowned "Thomaner," the choir of the historic edifice.

Here the great Johann Sebastian Bach once sat at the organ, wearing the long peruke so familiar from his pictures, and played his wonderful chorals. Today Günther Ramin, the church organist, wears worthily the mantle of his great predecessor, whose compositions make up the program of the traditional Christmas eve concerts. One hears the medieval Christmas lullaby, *Joseph, lieber Joseph mein*, old Bohemian Christmas songs, among them *Freu' Dich, Erd' und Sternenselt*, the jubilant, *In dulci jubilo*, and many other songs that were sung in this historic church two centuries ago. The clear voices of the choir boys ring through the vaulted arches like the voices of angels. No one who has attended these services will ever forget them.

In addition to this traditional song service, the Thomaner sing every Friday evening at six o'clock and every Saturday afternoon at two-thirty the motets that are associated all over the world with the Thomas Church. The members of the choir, sixty in all, are trained in the Thomas School which was founded, in connection with a boarding school, together with the church, in 1212 or more than seven hundred years ago. One of its most famous pupils was Paul Fleming, composer of sacred songs and the most important lyric poet of the seventeenth century, who was born in 1609 and died in Hamburg

in 1640. Only boys with special musical gifts are accepted in this school which carries on the traditions of the nobles church music. The present cantor or head teacher and conductor is Professor Karl Straube. In their annual concert tours in Germany and other countries the Thomaner evoke such enthusiasm as is aroused by no other German choir.

The most famous of the long list of cantors of the Thomas Church was Bach, who filled the post from 1723 until his death in 1750. His great sacred compositions were first heard here. Strangely enough, he was interred not in the Thomas Church but in the Church of St. John (*Johanniskirche*).

The Thomas Church is one of Leipzig's two oldest churches. The foundation was laid, as already said, in 1212, but little remains of the first structure. The choir dates from 1356, and the fundament of the tower also dates from earliest days; but the tower itself was erected in 1537. The whole church was thoroughly renovated in the years 1885 to 1889. One tragedy connected with the church's history: Martin Dietzmann was murdered on Christmas night in 1307 in front of the altar.

Martin Luther preached his first reformation sermon in the Thomas Church which is rich in epitaphs dating from the 16th and 17th centuries. A watchman still occupies the tower—another tradition that has survived the centuries.

SPARKS FROM THE MUSICAL ANVIL

"To give children joy is just like giving air and light to flowers."—ARTURO TOSCANINI.

"If we make art accessible to the people the people will go after art."

—OTTO KAHN.

"When I started, if a person sang the 'Messiah,' 'Elijah,' and about three ballads he could get a living."

—SIR HENRY WOOD.

"Most people want good music—not jazz. Whether they understand it is not so important; love of good music leads to understanding."—EMIL OBERHOFFER.

"The child demands sincerity and can appreciate the most modern music or art provided it contains the precious qualities of truthfulness and simplicity."

—ALEX ROWLEY.

"I have often been amazed and appalled at the misdirected energy with which some pupils pursue their practicing. Unfortunately, too often the hands alone are occupied."—NELSON CHESTNUTT.

"By his example in separating the truth from the false, the real from what is shoddy or inept or vulgarly imitative, the individual artist comes to the rescue of his community."—OLIN DOWNES.

"Perhaps one human being in a thousand is absolutely impervious to the charm of music. The rest, no matter how crude cannot hear Taps or *Le Chant du Départ* or a good organ, or a girl's song on a warm evening, without a beginning of intoxication which differs only in degree from the mental condition in which Shellen produced *The Skylark*."

—ERNEST DIMNET.



A CHRISTMAS MORNING SONG

The Very First Lessons at the Keyboard

Practical Advice to Active Teachers

By LOUISE ROBYN

The following copyright material is reprinted by permission of the publishers from the Teacher's Manual to "Technic Tales" (copyright 1927), by Louise Robyn. While the material in this article is applicable to any good beginner's method, it is of especial value in connection with the delightful melodic beginner's book, "Technic Tales."

LESSON I

The Aeroplane in a Nose Dive

IN THIS first lesson, the one important technical condition to work for is suppleness in the arm and wrist.



ILLUSTRATION 1

Suppleness is a condition which is an outgrowth of complete devitalization. Relaxation as it applies to piano technic is suppleness *under control*. Suppleness implies conscious control. The source of such conscious control is, of course, in the mind.

Remember, the enemy of technic is stiffness! Therefore, in working for suppleness in the arm and wrist, the first step is the overcoming of stiffness.

The easiest and surest way to combat this stiffness is to appeal to the imagination of the pupil. Drive home the truth of the lesson by means of a story. Introduce the story of the "Aeroplane Making a Nose Dive." Attention should be called to the principle upon which the aeroplane operates, how it settles upon the ground nose first, with the tail piece gently balancing and then descending to position. When the mental picture of the aeroplane is clearly established in the child's mind, arouse his imagination by pretending that his hand is an aeroplane, the third finger representing the nose of the aeroplane, the wrist the tail piece.

Then proceed to the exercise. The first attack of the key is made with the third finger, because it is the longest and also the center and balancing prop of the hand.

Have the child extend the arm, with the hand hanging loosely from the wrist, about six inches above the keyboard. This posi-

have it drop from its position overhanging the keyboard, settling upon the key *without jar*, just as an aeroplane glides to rest upon the ground. (See cut 1)

The fingers of very young children are often so weak that there is insufficient

strength to produce a tonal response from the key without stiffening the wrist. How natural then that the first tones produced should come from a relaxed drop of the whole arm. The tip of the third finger coming in contact with the key under these conditions will produce a full, mellow tone by arm weight alone, without drawing upon the wrist.

The striking of the key should be followed almost simultaneously by lowering the wrist (the counterpart of the tail piece of the aeroplane) to its proper position below the keyboard. See the second illustration, which pictures the attack of the finger with wrist in correct position.

Study the first two illustrations carefully.

The first shows the arm extended over the keyboard ready for the drop, with the third finger in position for the attack.

The second shows the hand in position after it has reached the keyboard.

The natural tendency of all beginners is to withdraw the fingers not in use, dropping them below the key level. The third picture illustrates this *wrong* hand position.

This should immediately be corrected. Even though the tips of the non-playing fingers are not curved in exact position, they must at least take their position *over* the keys when the third finger attacks.

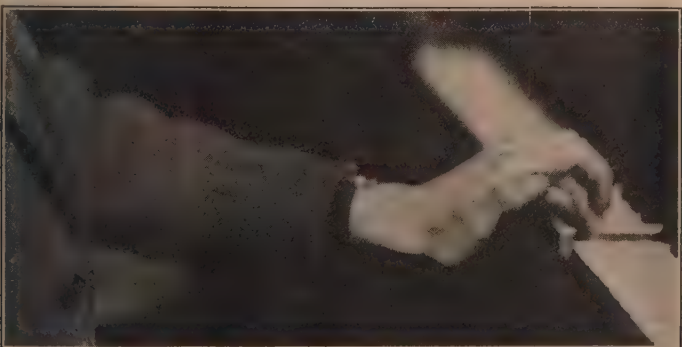


ILLUSTRATION 2

tion of the hand represents the characteristic "Knicks" movement used so frequently in the following exercises. Liken the third finger to the nose of the aeroplane and

Caution 1. Do not permit the third or playing finger to collapse at the first or nail joint. The importance of strengthening this nail joint cannot be too often stressed.

Caution 2. The nails should be cut short enough to insure the cushion tip of the playing finger coming in contact with the key. Playing upon the cushion tip of the finger has a noticeable effect upon the production of a mellow tone quality.

But even these two faults—the non-curving of the finger tip and the collapse of the first joint—are of minor importance at this stage of instruction, in comparison with the necessity of securing supple conditions in the arm and wrist.

Keep it constantly in mind that the real point to be gained in Exercise I is *suppleness* of the arm and wrist.

The Rest Fairy

AT THIS point we must digress to introduce a new element, the fairy character called "Knicks," derived from the Jacques Dalcroze System of Eurythmics and symbolizing silence and relaxation in rest values.

Throughout this system, the term "Knicks" is used to express rhythmic silences or rest values by raising the wrist in a relaxed condition, overhanging the keys.

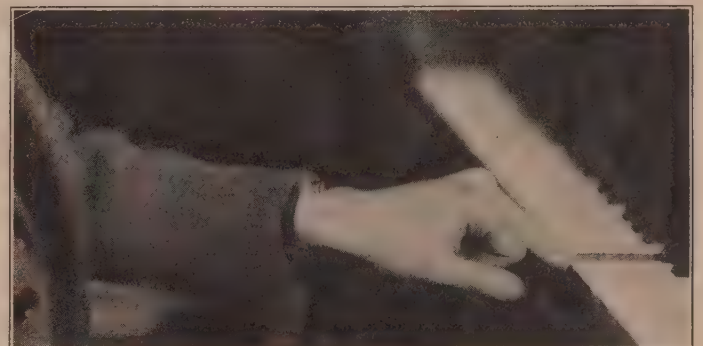


ILLUSTRATION 3

In order that this invisible fairy character Knicks may become a living reality to the child, let it be personified in these exercises by the idea of a clown or Pierrot, this Pierrot being pictured in imagination at the end of each measure where there is indicated a rest value calling for a relaxed raising of the wrist above the keyboard.

Pierrot is a *silent, invisible, but active* fairy. He supplies a concrete personification of a rest value. Rest values in music are nearly always expressed technically by a condition of relaxation. The child should realize the importance of this silent, invisible, yet active, fairy, living in the wrist and controlling all its actions. That all the fingers are enabled to do their work freely and easily is due to the activities of this silent fairy clown whose friends call him Knicks.

A child will say "Knicks" understandingly for a rest value, calling upon story associations, long before it is possible for him to understand the abstract value of a time silence; this "Knicks" becomes an active factor in enabling a child to *feel* time values or proportionate rhythmic silences. The child who has been taught that Knicks may be doing something and yet not playing a tone, will never make the mistake of thinking of a rest in music as a cessation of music, but will ever conceive of a rest value as a proportionate silence in time.

Now prepare for the second part of this exercise!

Raise the arm to its original position overhanging the keyboard. In doing this, the wrist leads the movement, rising gently until it releases the third finger from the key and the arm is again poised over the keyboard with the fingers hanging in a relaxed position, as pictured in the first illustration. Any definite shaping of the fingers as the hand hangs over the keyboard denotes an unsupple condition at this point. At a later period, definite positions may be taken, but this is not possible until training has developed conscious control.

In dropping to the key, the tip of the third finger (the nose of the aeroplane) must touch the key before the wrist (tail piece) descends to position. This rule is reversed when the action carries the wrist into the air first, the finger leaving the key last.

It is not possible to gain perfection in this exercise before introducing the following one. Not until the first ten exercises have been practiced is it possible to demand anything like perfection in combined positions and conditions.

This exercise should be practiced with each hand alone.

"Don'ts" With Their Remedies

TO BE observed in the finished production of the exercise.

1. Don't strike the key with a jar; settle into it.
2. Don't practice with long finger nails; keep them short and develop cushions on the ends of the fingers.
3. Don't lift the hand too high above the keyboard; this causes strain on the arm muscles. Six inches above the keyboard is sufficient and will prevent strain.
4. Don't slip about on the key with the finger tip; press the key in the center, near the edge.
5. Don't leave the key without shaping the finger perfectly; each repetition must bring the exercise nearer the point where "Habit is second nature."
6. Don't drop the wrist to position until the third finger has touched the key; this is the underlying principle of the "nose dive."
7. Don't let the unused fingers fall below the keyboard; they must take their positions, tips curved, with open spaces between the fingers, about one inch above the keys.
8. Don't continue the exercise to the extent of an octave if the arm tires; practice in groups of three, five or eight tones.
9. Don't depress the knuckles; they must



ILLUSTRATION 4

be prominent enough to cause the hand to slant back toward the wrist.

10. Don't allow the wrist to fall lower than the wooden ledge below the keys.

"Do's"

1. BEGIN the exercise with the hand rising from the lap, using the movement learned in Lesson II, "Flying Birds Reach Their Nests."

2. Attack the key without jar, descending gently in a "nose dive" and pressing the key with the weight of the arm.

3. Observe the position of the thumb after the third finger has pressed the key; it should be raised about one inch above the key with the tip slightly turned toward the second finger in a condition of controlled tension.

4. Observe the shape of the fingers; round the tips in position about one inch above the keys.

5. Raise the knuckles to form the highest point in an arch; from this high point, the hand should slant downward to the lowered wrist.

6. The fingers should be separated, leaving an open space between each two fingers.

7. Raise the wrist first in leaving the keyboard.

8. Unshape the hand completely to the point of devitalization as it hangs above the keys.

9. Raise the hand about six inches above the keys at the relaxation sign, or rest (Knicks).

The following cautions have reference to the little pieces accompanying the child's book, "Technic Tales":

1. Observe carefully that all repeated tones are played with a slight nose-dive attack. Do not introduce finger staccato at this fundamental stage.

2. Where staccato marks are indicated, the tones are also to be played with a slight nose-dive attack.

3. All rest values are personified by that

"active but silent and invisible fairy 'Knicks.'"

Relaxation or Pianistic Suppleness

LEOPOLD GODOWSKY says: "Perhaps the most important principle of all, one that I have been elucidating for many years, is relaxation. This is not the same as devitalization, which if used indiscriminately and to excess is very detrimental. Relaxed weight on the key differs from the old pressure touch which tended to stiffen muscles and make the touch rigid. The finger rests with easy weight on the key. If more power is required, use more weight; if less, hold back some of the weight."

Relaxation is so largely a reflection of the mental state that a direct appeal to the mind is often the most effective means of securing this physical condition.

Should the teacher encounter difficulty in developing complete relaxation in the child's arms, the following quotation from Barrie's "Peter Pan" is always helpful and usually suffices to bring about relaxed conditions:

"It seemed delightfully easy when Peter flew round and round the room taking the mantle piece on the way, but Wendy, John, and Michael always went down heavily to the floor instead of lightly up in the air. Of course Peter had been trifling with them for no one can fly unless the Fairy Dust has been blown on them. Fortunately after carrying Tinker Bell the Fairy with him, one of Peter's hands was messy with it, and he blew some on each of them with the most superb results."

"Now just wiggle your shoulders this way," said Peter, "and let's go,—and away they flew through the window to the Never Never Land and the Lost Boys."

In later lessons, the direction, "Now jump

on the Wind's back and fly away to Peter," or "Just wiggle your shoulders," is enough to bring about perfectly relaxed conditions, which at this point is more a matter of *lifting* the arm with *all the weight suspended* than *dropping* it at the side in a condition of *relaxed weight*. The arm must float up lightly from the keys, rising easily at the slightest impulse from the teacher's hand.

LESSON II

Flying Birds Reach Their Nests

THE actions involved in this exercise are, again, fundamentally important in the development of relaxed arm and wrist conditions, bringing out the principle of attack and release of the key by carrying the hand correctly from the lap to the keyboard and back, as in four.

Again let it be stated, the first step toward any correct motion whatsoever in piano technic lies in gaining control of the arm muscles in their relation to a relaxed wrist.

As the hand (bird) leaves the lap (nest), the wrist (wings) rises first carrying the fingers with it, as in illustration 5, and the hand is again in a suspended position overhanging the keys, as in Exercise No. I. Repetition of the same principle under a new name stimulates the imagination of the child to renewed endeavor and continues the practice of a principle which cannot be perfected without routinized repetition.

in its nest (the lap), the wings (wrist) settling down last.

Should stiffness, i. e., heaviness in the arm weight, be observed in the actions to and from the keyboard, ask the child whether a bird could possibly fly if its wings were stiff. And since in this play action, the wrist represents the wings of the bird, it follows that the wrist *must* be relaxed before the bird can make a real flight.

Do not linger over this exercise until it is perfect in every technical detail. The first or principal consideration is the establishment of a *supple* condition in the wrist which is brought about as the hand follows the action described from the lap to the keyboard and return. Attention is called to the shaping of the third finger with firm nail joint, and to the free condition of the wrist. These two points secured, proceed to Lesson No. III. Each advance should be made with the knowledge that preceding Exercises are constantly reviewed. Throughout the lessons, other imperfections in joint, finger, and hand position will be gradually and almost unconsciously corrected by the sequential order of the exercises.

The exercise should be practiced only with each hand separately.

"Do's"

1. Sit correctly at the piano.

2. The wrist should rise from the lap before the finger tips.



ILLUSTRATION 6

In reaching the keyboard (branch), the third finger arrives first, the wrist (wings) settling down into position after the key is pressed, as in illustration 6, repeating the position taken by the third finger in Exercise No. 2.

In leaving the branch (keyboard) the wrist rises first, carrying the fingers again into a suspended position over the keys. As the bird then flies back with food for the birdlings, it alights feet (fingers) first

3. The tip of the third finger should come in contact with the key before the wrist drops to position.

4. In returning to the lap, the wrist should rise first, carrying the fingers to a position overhanging the keys.

5. The finger tips reach the lap first, the wrist dropping to rest last.

6. Observe carefully the "do's" and "don'ts" of Exercise No. 1.

(Continued in January Etude)

The Message of Music

By GUSTAV A. SCHRÖDER

UNDER THE above caption, the authors of "Music Appreciation, in the Classroom," edited by Elbridge W. Newton, set forth some pertinent facts about music in these days of widespread teaching of Music Appreciation.

"Music Appreciation," we are told, "is something deeper than the purely intellectual understanding of music. The emotional nature of the child must answer to music or there is no true appreciation. This distinction may seem to be more sharply drawn here than it is found to be in actual experience. We all can think and feel at the same time; and, on the other hand, emotion which is divorced from thought may easily degenerate into sentimentality. . . .

"But a third element of the child nature,

which psychology often classes as beyond its scope, may be touched on here, namely the spiritual element. Perhaps nothing in the child's daily life more closely approaches to spiritual consciousness, above either intellect or emotion, than does his dawning sense of pure music. Nothing that human art has made is nearer to an ideal of perfection, imperishable and all-pervading, that is, to spiritual being, than is music. What we like to call 'absolute music' is not concerned with objects, events or moods of earthly experience. It dwells in a world apart, where lovely forms of pure tone, in abstract relationships of melody, rhythm and harmony, make an unseen yet clearly discernible whole of unearthly beauty."



ILLUSTRATION 5

Requirements of the Radio Singer

By the Famous Broadcasting Soprano

OLIVE PALMER

SO MANY letters are sent to me from singers and students wanting to know about "radio technic," "radio voice," "how to break into radio," "how to sing a song over the radio" and the various other details of the radio artist's work that I am glad to take this opportunity through the pages of THE ETUDE of answering some of these questions.

First I should like to say something about the possibilities of radio and incidentally tell about my own background and training for the work. When I first began singing over the radio—and I was one of the pioneers—I did not realize what a gigantic development it was to become, affecting literally the lives of all of us. In its first stages radio was considered by the majority of people as merely a fad. Serious artists would have nothing to do with it. But gradually, as the means of transmission improved, they were won over one by one until now there is hardly a famous singer or instrumentalist who has not made a radio début. The quality of music has improved constantly. Radio has made it possible for literally millions of people to hear good music capably performed. As a result the people are becoming more and more discriminating in their tastes. This is quite apparent to me, comparing the letters I first received with those I get today.

The Stirring Lion

RADIO is awakening slumbering desires in people, desires to know more about music, desires to learn to play and sing. It will eventually bring about a musical renaissance in this country. With television coming on, we shall probably develop a characteristic type of American opera. This unseen force will bring to light new talent and will provide an increasing opportunity for the American singer. I feel this way about radio since I have watched its development from the inside. Now as for some of my own preparation and training for the work.

I have sung at the least provocation ever since I was five and a half years old. At a Sunday School entertainment at the Fourth Avenue Methodist Church of Louisville, Kentucky, I first appeared in public. I sang a little song, using what I thought to be appropriate gestures and acquitting myself to my own satisfaction, at least, although to the disgust of my older brother. He thought I was "putting on" and said so in no uncertain terms.

Piano lessons were among my first studies; I have always been glad my mother insisted on these. It is such an advantage for a singer to be able to play the piano. Later when we moved to Des Moines, Iowa, I attended Drake University with its Conservatory of Music. I found plenty to do as president of the Girls' Glee Club, taking part in musical shows, acting as soloist in the University Church of Christ and carrying the prescribed work of the conservatory. After graduation I went abroad to study further and acquire operatic experience.

A Telephone Audition

ONE DAY, after I had returned home, I read in the paper that William Wade Hinshaw was planning to revive

twenty operas in New York. This news seemed to spell opportunity to me. If I could only see Mr. Hinshaw! Then a happy thought occurred. I would telephone him over long distance. So a call was put through. After a time Mr. Hinshaw was located, and I became quite excited when I heard his voice coming over the intervening miles. But my hopes were soon dashed when he said that his casts were all full and that there was no use in my coming to New York. I felt my opportunity slipping away, and I did so want to sing for him. Since there was no other way I asked him if he would not listen to me sing over the telephone. He could not well refuse since I was paying the bill; so I launched into the *Bell Song* from "Lakmé." I waited breathlessly after I had finished, and finally a quiet voice came back.

"Get the first train you can for New York."

I was simply overcome with joy. My career had really begun in this country. Then followed opera, concert singing and the making of phonograph records. Someone once asked me in the phonograph recording studio why I did not try the newest medium of sound transmission, the radio, since I had all the qualifications. I did, and have been appearing "on the air" ever since. I give this brief recital of my own experiences since many letters inquire how I "got a start."

The "Radio Voice"

NOW AS to some of the requirements of the radio singer. There have been many misconceptions regarding singing over the radio. We frequently hear such terms as "radio technic," or a "good radio voice," phrases seeming to imply that the microphone requires special vocal qualifications. In fact, many people thinking to pay me a compliment say, "You have a perfect radio voice."

These misconceptions are no doubt due to the fact that it is possible to "fake," as we call it, over the radio. One may get close to the microphone and sing so softly that it is barely audible in the studio. This singing is then mechanically swelled out to the desired volume. Crooning, however, is possible only over the radio or through a megaphone and has no doubt given rise to the idea of a special radio voice. But the crooner would not be heard ten feet in an auditorium. And I have it from my teacher, Douglas Stanley, who has spent ten years in research on voice production and transmission, that crooning, if persisted in, will eventually ruin the voice since it constricts and closes the throat and puts the muscles of the neck in tension.

In reality, any voice that is properly produced and of good quality is a good radio voice. Singing that is broadcast need not be different from that heard in concert or opera. In fact, it should have all the color, contrast and expression of the concert singer. The radio is capable of transmitting a high percentage of tone that is swelled from soft to loud. Swelling out on a tone is one of the thrilling things

about singing anyway. But the crooner sings only on a dead level.

Broadcasting Technic

WHILE, as intimated, there is no particular radio voice except that of the crooner, there are features about broadcasting which might be considered individual to it. It is well for the aspirant to understand these.

A singer, for instance, may be a huge success in concert or opera and be a decided failure over the radio. In fact, the singer accustomed to a visible audience finds all the little accouterments of her art shorn from her when she steps before the microphone. In the first place, there is no visible audience to provide the inevitable stimulus. There are no pretty dresses, smiles, gestures, facial expressions—all those concomitants which go to make up personal charm and magnetism. The singer must get down to the bare fundamentals of tone, and this, after all, is far from easy. Tone is of the greatest importance to the microphone which picks up all imperfections in the voice with disconcerting accuracy and seemingly magnifies them.

I am frequently asked whether it is possible to project personality through the voice alone. I suppose it depends on the individual. I do know that the test of a radio singer is whether he can convey to others through the voice what he feels. A tear, for instance, must carry over to the unseen listener, or else the song is ineffective. A smile, a bit of whimsy, of rollicking good humor, longing, tenderness, a caress—all these and many more must register on the listener through the ear solely. The singer simply stands quietly before the microphone and offers up his song to the world at large. There is very little glamour attached, and some singers find the medium decidedly ungrateful.

The Near Audience

A WELL-KNOWN opera and concert singer once confessed to me that her first appearance on the air was a perfect nightmare.

"It was all so cold!" she said. "I missed the audience which always warms a singer. Before my first number was over, I was covered with perspiration and felt that I was doing rather miserably. Between numbers I pulled myself together and decided that I must use my imagination. I had not considered the microphone as a person but as a mechanical contrivance. I must think of it as a person to whom I am singing, and it is really the composite person of some millions of listeners. I even called up a picture of some friends whom I knew to be listening in and decided to sing to them. This made a wonderful difference in my next number. All the warmth returned to my voice. I felt it and I know my unseen audience felt it. After that I always considered the microphone as a person and not a machine."

In our weekly broadcasts the presence of an audience in the studio, numbering some three hundred, gives a more personal touch. In fact, the audience is there chiefly for that reason. We do not sing to them, how-



OLIVE PALMER BEFORE THE MICROPHONE

The hand is held over the ear to minimize the sound of the orchestra

ever, but to the auditors who are unseen. Personally I can feel the presence of this vast unseen audience and find singing for them quite thrilling. Radio singing demands the very best an artist has to give.

The Motley Throng

THEN, TOO, singing for literally everybody brings with it a heavy responsibility in the selection of songs. The people who come to a hall to hear a concert singer usually have fairly well defined tastes, and making a program for such an audience is not so difficult. The radio artist, however, singing to a cross section of humanity, finds it necessary to choose selections to please the majority. For the response of the listeners is evidenced by the letters they send. They are the final arbiter of whether the radio singer succeeds or fails. The letters—or the lack of them—tell the tale.

For my own presentation over the Palmolive Hour, I choose three solos each week, and it is a problem, since I am allowed only two repeats a year. Quite often I am guided by requests which come in letters. My selections are made up of operatic arias, new songs, old songs "everybody knows," selections from light opera. I have noticed a gradual improvement in taste. People are requesting more operatic arias than formerly because they are beginning to know them. They like particularly songs with considerable opportunity for coloratura. They also like the familiar songs, the melodic numbers that will never grow old.

Preparation and Rehearsal

PERHAPS you would like to know how a broadcast such as the Palmolive Hour is prepared and rehearsed. The average person has little conception of the great amount of work necessary to present one of these hours.

First I submit the three solos I have selected to the program department well in advance so that, if orchestrations are necessary, they can be made. A considerable staff is required to make these orchestrations. Then permission must be secured from the copyright owners. On a recent occasion this was not secured, and at the very last minute I had to sing some other numbers without rehearsal. The program is then laid out in its entirety. There follow several rehearsals with piano. The radio performer must calculate very closely with Father Time. A large-faced clock is usually in evidence. While you are singing

(Continued on page 896)



AN UNUSUAL CRAYON PORTRAIT OF BRAHMS

By Willy von Beckerath

Brahms as I Knew Him

By ARTHUR M. ABELL

Containing an Interview with the Master Never Hitherto Published

THERE WAS great excitement in the venerable Berlin *Singakademie* on the evening of December 12, 1891, when a short, stout man, with long, reddish hair and a full beard tinged with gray, stepped onto the stage, made a somewhat awkward bow, and took his seat at the piano. His expression indicated that he was in the mood to begin to play at once, but the audience thought otherwise. So tumultuous and prolonged was the applause that he was compelled to rise and bow his acknowledgments again and again. At last he made an impatient gesture with his right hand, sat down and struck a few vigorous chords. Then the tumult hushed. This man was Johannes Brahms!

The occasion was a Joachim quartet concert, and the illustrious guest had come from Vienna to the Prussian capital to attend the performance of his new quintet for clarinet and strings, and to play the piano part in his recently completed "Trio in A minor, Op. 114, for Piano, Clarinet and 'Cello." Both works were still in manuscript and both had been composed for Richard Mühlfeld, of Meiningen, who was by far the greatest performer on the clarinet I have ever heard. His wonderful tone and his great virtuosity had inspired Brahms to write these two compositions.

That was a memorable occasion. I had traveled all the way from Weimar to Berlin to see and hear the renowned man whom Hans von Bülow had ranked with Bach and Beethoven, for Bülow's "three great German B's" had at that time become world-famous. On that occasion, forty years ago, the Joachim quartet, which was then the foremost chamber music organization in Europe, broke with its traditions and played, for the first time since its establishment in 1869, works not written exclusively for strings. Joachim did this as a special mark of esteem for Brahms whose close personal friend he had been since 1853.

How Brahms Played the Piano

THE GREAT composer had a remarkable command of the keyboard, although he was not a piano virtuoso in the true sense of the word. He frequently hit false notes in rapid passages; his tone was hard in heavy chords, and he went rough-shod over difficult parts. Yet he had extraordinary strength and independence of fingers, and he produced massive orchestral effects when playing *fortissimo*. Brahms was fifty-eight years old at that time, and his technic was rusty, as he did very little practicing; his touch also was "somewhat bear-like," as the critic of the Berlin *Deutsche Warte* wrote, but there was something sublime in his conceptions and in his attitude toward the work in hand. Everyone felt in his interpretations the force of a great personality, the presence of a great soul.

What struck me most in his playing was the wonderful freedom and elasticity of his tempi, his marked rhythmic vigor, and his pronounced nuances. His shadings from thunderous chords to whispering zephyrs were electrifying, and he frequently went suddenly from one extreme to the other. There was nothing tame or academic about his playing. This impres-

sion was confirmed two years later when I heard him again.

Above all, Brahms played the *cantabile* parts beautifully, proclaiming the themes with great freedom and individuality. I had imagined that he would play in a dry, hard, pedantic manner, but he did nothing of the kind. When not marred by technical shortcomings, his playing was poetical, warm and appealing. He lingered lovingly on beautiful details in which he seemed to take a special delight. He seemed to forget utterly the audience nor did he pay the slightest attention to his partners, Richard Mühlfeld, clarinetist, and Robert Hausmann, 'cellist. They were compelled to follow him, as orchestra players do a conductor, and the eagerness with which they hung on his every mood bespoke their awe of the great man.

It was uplifting and inspiring to hear Brahms interpret his own works, and I shall always cherish the memory of the two occasions when I enjoyed that privilege. I was twenty-three years old when I first heard him—quite old enough fully to be alive to the greatness of the event.

Brahms' Knowledge of the Bible

BRAHMS was a very difficult man to talk to and draw out. Not at all loquacious by nature, and being wholly free from vanity and pose, he was loath to discuss himself or his compositions. After the concert I was introduced to him in the artists' room by Joachim whom I had met in Weimar, and I made the mistake of putting several musical questions to him. His answers were so curt and unsatisfactory, and his manner was so brusque, that my first interview with him was a pronounced failure.

Two years later I was more successful, and this was due to a different form of approach. I had meanwhile learned that Brahms was a great Bible student; so this time, instead of asking him any questions, I quoted Scripture to him. The quotation was the third verse of the third chapter of the Gospel of John. Then, for the first time, Brahms really looked at me with attention, and he himself finished the quotation. That is, he recited the fifth verse which is a continuation of the third, adding, "That is one of the most cryptic of Jesus' sayings. So you, too, are a Bible student?"

The ice was now broken, and after a lively discussion of the meaning of this and other passages from the Old and New Testaments of which Brahms had a profound knowledge, I broached the subject of his piano compositions, observing that certain pianists had called them unpianistic.

Brahms Discusses His New Piano and Violin Idioms

AT THIS the famous composer shrugged his shoulders and made, with considerable asperity, the following remarks:

"I have no patience with pianists who growl because of a few new difficulties. Shall progress stop because of a few hard nuts to crack? All my life I have been deeply interested in piano technic, and I have endeavored in my piano pieces to combine good musical ideas

with new piano idioms. You will find this new technic more particularly in my 'Paganini Variations' and in my Capricci. I admit that many of the passages lie awkwardly for the hands. This new kind of technic seems at first inconvenient (*unbequem* was the word he used) because arms, hands and fingers are used in a new way. This new idiom requires greater strength, freedom and independence of fingers than the traditional, classical piano technic. But this is no reason why my innovations should be called unpianistic (*unclaviernässig*). I know that there are some very mean places in the 'Paganini Variations,' but my original intention, when I wrote them in 1866, was that they should be technical exercises for practice only. It was not until later, when urged by Tausig, Bülow and Clara Schumann, that I decided to have them published as concert pieces. I consider my 'Handel Variations' more important musically than the 'Paganini Variations.'"

Realizing the great significance of such observations made by Brahms himself, I noted them down immediately afterward. A few years later when such ultra pianistic virtuosi as Joseffy, Pachmann, Godowsky and Busoni took delight in the new Brahms idioms, I recalled the great composer's remarks.

I then asked Brahms if he ever intended to compose a second violin concerto, whereupon he replied with great vehemence, "*Unter gar keinen Umständen!*" ("Under no circumstances whatever!") Upon my questioning him as to his reasons, he quoted Scripture, *Matthew VI, 34*, "Sufficient unto the day is the evil thereof," and added: "I feel too circumscribed by the tonal limitations of the four strings. I think symphonically."

Sweet Water From a Deep Well

IT SEEMED strange to me that Brahms should use the term "tonal limitations," for the violinists were all up in arms against the "unviolinistic" treatment of the solo part in his violin concerto, particularly in the difficult passages. Even such a great critic as Otto Neitzel of Cologne had said: "The Brahms concerto is not written for, it is written against the violin." I quoted this to the composer, whereupon he made, in a very impatient manner, the following declaration:

"I don't understand why the violinists make such a fuss over the passages in my concerto. They are worse than the pianists. The keys are good ones for the violin, and the passages are all playable. (*Die Passagen sind doch alle spielbar.*) Why are they not more concerned with the tonal effects? They are so absorbed with the technic that they overlook euphony (*Klang*). Very few of them make the first movement and the finale sound well, and that is why I can't bear to hear any of the younger violinists play it any more. It bores me to death when the young fiddlers come to me and ask permission to play my concerto for me. Now you know why I shall never write another violin concerto."

This second interview took place at Joachim's home in Berlin, and this master of the violin afterward said to me in English, for the great violinist spoke that language fluently, "Those were intensely interesting remarks, and unusually long ones for Brahms, who is generally very taciturn. You would never have induced him to express himself in this way if you had not aroused his interest by quoting the Bible to him."

Brahms in a Retrospective Mood

IN 1896 I spent another evening with Brahms at Joachim's home. That was an unforgettable occasion, for it was then that I became acquainted with the real Brahms. Beneath his gruff, harsh, brusque exterior I found a wealth of tenderness and sensitiveness, of melancholy, of compassion, of pathos and of humor, too, for Brahms was fond of a good story.

I listened enchanted while he and Joachim talked of the early years of their friendship in the fifties. The sublime passion, the sombre beauty and the tragedy which are in so much of his music seemed reflected in his conversation that night. He spoke of Schumann, saying, "He was my good angel in my early struggles for recognition, and his tragic death cast a gloom over my life that I have never been able wholly to shake off." It was Schumann who first recognized Brahms' greatness and proclaimed it to the world in the Leipzig *Neue Zeitschrift für Musik*.

Brahms mentioned his tour of northern Germany with Edouard Reményi in 1853, and, knowing that the Hungarian was in America, he asked me what had become of him. When I told him that Reményi was playing on the vaudeville stage, he shook his head slowly and sadly, saying, "It is a great pity. Reményi used to be an admirable violinist, and he was a good musician, too; but he had no high art ideals." Then, turning to Joachim, he recalled their first meeting more than forty years before, saying, "You remember it was Reményi who introduced me to you, Joseph. A new light dawned on me when I first heard you play Bach and Beethoven. That was the high, classic art for which I had longed, and which I had missed in Reményi."

The Simple Tribute of the Great

TEARS came into Joachim's eyes at this touching tribute, which was made in such a simple, sincere manner. It was not flattery, for Brahms never flattered anyone. It came from the heart. The great composer talked nearly the entire evening in a retrospective mood, and with so much feeling and tenderness that I have since often wondered whether he did not have a premonition of his early death. He passed away only a few months later. In appearance he had changed greatly since I had last seen him, three years earlier. His complexion, which had formerly been ruddy, had changed to a sickly, yellowish brown, caused by a cancer of the liver of which he died the following spring. There can be no doubt that his death was hastened by a bad cold he caught while attending the burial services of Clara Schumann. This cold clung to him persistently, and greatly aggravated his condition, which was already grave.

Brahms' knowledge of the Bible had greatly impressed me, and when I asked him how he had come to take such a deep interest in it, he said, "It was Schumann who first aroused my deeper interest in Holy Writ (*Heilige Schrift* were his words). Schumann was always quoting the Bible. Then the death of my mother gave my studies of the Scripture a new impetus."

The Halo of Religion

BRAHMS' wonderful "German Requiem" was written as a monument to his mother's memory. None but a deeply religious composer could have created such a great choral work, which is based wholly on Scripture, as are also his "*Vier Ernste Gesänge*." Yet Brahms was not much interested in orthodox Christianity. It was true religion, and not theology, that fascinated him. His interpretations of the passages in the Old and New Testaments, that I discussed with

him, would not have found the sanction of the fundamentalists.

When the news was flashed over the wires that the immortal composer had passed away in Vienna on April 3, 1897, the whole musical world went into mourning for the great soul that had gone from our midst.

SELF-TEST QUESTIONS ON MR. ABELL'S ARTICLE

1. What was Brahms' attitude toward his audience? Toward his fellow players?
2. Name four characteristics of Brahms' pianistic style?
3. What were Brahms' motives in introducing seemingly "unpianistic" passages in his piano works?
4. What was Brahms' reason for resolving never to write another violin concerto?
5. To what two causes did Brahms ascribe his interest in the study of the Scriptures?

Music of the Months

By ALETHA M. BONNER

DECEMBER

Historic Foreword: What is now the twelfth month was, according to the original Roman Calendar (traditionally ascribed to Romulus), the tenth month, its name being derived from the Latin, *Decem*, meaning, "ten." Julius Cæsar gave the month its present length of thirty-one days. The twenty-first day, being the date of the winter solstice, marks the official opening of winter.

The Saxons called December *heligh-monat*, or "holy month," so named from that great event ascribed to the month, one which marked the dawn of a new day in the Christian world.

Centuries ago, on a memorable morn, now given the date of December 25th, there were certain Judean shepherds abiding in a field, keeping watch over their flocks. An angel appeared suddenly in their midst, announcing that in the city of David had been born a Saviour, Christ, the Lord. No sooner was this message of joy delivered than, from over the footlight of the stars, came an angelic chorus, sweeping down in rapturous grandeur: "Glory to God in the highest, and on earth, peace, good will toward men!"

Through the medium of music was thus heralded the greatest epoch in the history of humanity. And what a significant fact it is that music continues to reflect that wonderful scene and *récho* that triumphant chorus! In the words of Thackeray:

*As fits the holy Christmas birth,
Be this, good friends, our carol still:
Be peace on earth, be peace on earth,
To men of gentle will!*

PROGRAM FOR DECEMBER

1. Piano, 4 Hands:
a—A Holiday (2).....Carl Koelling
b—Christmas Eve (3).....Carl Reinecke
c—Arrival of Santa Claus (3)
H. Engelmann
2. Piano, 6 Hands:
Under the Mistletoe (3).....H. Engelmann
3. Reading:
"The Night Before Christmas"
Clement Clarke Moore
"The Night After Christmas"
Freida Peycke

4. Piano (1st and 2nd Grades):
a—Santa Claus Is Coming...Paul Hiller
b—Christmas Morning At Home
John Martin
c—Around the Christmas Tree
Marie Crosby
d—Christmas Eve.....Milton D. Blake
5. Piano (3rd and 4th Grades):
a—Yuletide.....F. A. Williams
b—Hanging the Stockings...M. Greenwald
c—Revelers.....Charles W. Cadman
d—St. Nicholas March
Emile Foss Christiani
e—Holiday Pleasures...Thurlof Lieurance
f—Christmas Fantasia...Carl F. Mueller
6. Violin and Piano:
a—Santa Claus Guards (1)
C. W. Krogmann
b—Joyous Life (2).....J. F. Zimmerman
c—Christmas Night (3).....J. Pietrapertosa
d—Christmas (4).....Peter I. Tchakovsky
Arranged by A. Hartmann
7. Anthems:
a—O Holy Night (Women, 2 Part)
Adolphe Adam
b—Constant Christmas
Mrs. H. H. A. Beach
c—While Shepherds Watched Their
Flocks.....H. T. Burleigh
d—O Come All Ye Faithful (Adeste
Fideles)
Arranged by V. Novello
8. Carols:
a—O'er Bethlehem's Hill.....C. P. Scott
b—Hark, the Angels Sweetly Sing
H. Tourjee
c—Old French Christmas Carol
F. A. Gevaert
d—Slovak Christmas Carol
Richard Kountz
e—Two Christmas Carols...Edward Grieg
Arranged by N. L. Norden
9. Piano, 4 Hands and Violin:
Silent Night, Holy Night (Stille
Nacht, Heilige Nacht)....F. Gruber
10. Children's Songs:
a—December (Turquoise),
George L. Spaulding
b—Happy Children...Wallace A. Johnson
c—Old Santa Claus Is Coming (Action)
A. Jordan
d—Santa Claus Is Here...F. Joseph Bayerl
11. Adult Voices:
a—Christmas Dawn...Ernest R. Kroeger
b—Dawn of Hope...Harry Rowe Shelley
c—In Old Judea (Violin Obligato),
Adam Geibel
d—Glory to God!.....Julian Edwards
e—(Duet) Little Christmas Song
(Soprano-Baritone)....W. Berger
12. Christmas Play:
a—"In Santa Claus Land."
Gertrude M. Rohrer
b—"The Cross Patch Fairies."
Norwood Dale
Grammar-School Age (Time, 35 Minutes)
c—A Snowy Christmas Eve (Rhythmic
Orchestra). The Etude
December, 1929....Allene K. Bixby

Children's Christmas Recital

By MRS. S. T. NEIL

The characters are:

JOE, a small boy wearing short trousers and slippers with large buckles.

MEG, girl wearing ruffled print dress and pantalettes.

PAGE or READER, dressed in short blue knickers, a tabard or straight blouse of yellow decorated with painted sprays of holly, and a plume-trimmed, black velvet hat which he doffs as he bows low.

CAROLERS, in gay capes and caps of green and red cotton cloth.

The room may be decorated festively, with a tree at one side, or all properties may be left to the imagination.

A printed program reads as follows:

PROGRAM

Introduction

Joe.....Stanley Smith

Meg.....Mary Brown

The story will be read by the Page

- (1) Prologue, The Night Before Christmas.....James Ching
- (2) The Land of Nod.....Eckstein
- (3) Christmas Bells, Keys of D major and A major.....Blake
- (4) Duet, Winter Bells.....Cramm
- (5) The Sleighride Party.....Dutton
- (6) Knight Rupert.....Schumann
- (7) The Elves.....Mueller
- (8) Santa Claus's Guards.....Krogman
- (9) The Hobby Horse.....Weston
The Doll that Goes to Sleep. Weston
Twinkle, Twinkle, Christmas Tree

- (10) Andante, from "The Surprise Symphony".....Haydn
- (11) Under the Christmas Tree...Jewell
- (12) The Christmas Tree.....Old Carol
- (13) Reverie.....Torjussen
- (14) Duet—Christmas Eve.....Reinecke
- (15) Carols

O Little Town of Bethlehem
A Christmas Carol
Christmas Cheer—(words and music by the children)
Santa Land
Merry Christmas

Explanation of Program

Introduction (Meg and Joe enter the stage and talk together as they walk about the room.)

Meg: Oh, Joe, this is Christmas Eve! I wish Mother would let us stay up and hear the bells ring and the sleighs go by, and see Santa Claus come down the chimney with all our presents, don't you?

Joe: Yes, I would like to stay up, too. Every year it's the same thing. We always have to rush off to bed and miss the fun.

Meg: Well, anyway, we'll wake up early and hear the carolers outside the window. (Pauses and yawns.) I believe I'm getting sleepy already.

Joe: (Drowsily.) So am I, Meg. Let's go to bed. (They leave the room and do not return.)

After the exit of Joe and Meg, the Page steps forward with the first player. The Prologue is a descriptive number from "Music and Youth," December, 1927. Words accompany the music and are read by the Page as the selection is played by the child. (This composition may be omitted if difficult to obtain.)

Preceding the second number, *The Land of Nod*, the Page reads: "Joe and Meg

saw pleasant things that night for in 'The Land of Nod' all dreams come true."

Before each piano number is played, the Page reads the lines corresponding to that number. They are as follows:

(3) They hear the bells of Christmas ring.

(4) Then other bells peal out, mingling with the gay throngs that pass to and fro along the street.

(5) A sleighride party goes merrily by, to pass the evening in Yuletide revelry.

(6) Little German children have another name for Santa Claus. In their land he is called "Knight Rupert"; and now the vision of the busy friend of children comes to the sleepers. Knight Rupert bustles about, working busily. He holds a conversation with the children, asking in his deep bass voice if they have been good and deserving of his favor. They answer pleadingly. He questions them again and is now satisfied with their reply and resumes his busy work.

(7) Santa Claus has his little helpers in the Elves, for he could never do all his work in one night alone.

(8) To watch the doors lest they open suddenly under some mischievous and curious hand, Santa Claus has his Guards always with him. They march back and forth, always ready to preserve the old, old secret of St. Nicholas.

(9) Old Santa has left many toys for the children. Among them are a hobby horse and a sleeping doll. They are placed near the twinkling lights of the Christmas tree.

(10) Holiday time is full of surprises for all. In this little *Andante* by Haydn, the "surprise" comes with the sudden loud chord in the sixteenth measure.

(11) The tree itself is very beautiful with its gay tinsel ornaments. The children stir in their sleep and fancy that in the breeze that stirs among the branches they hear the strains of an old Carol.

(12) Another carol weaves itself into their dreams. These are the words:

*This tree was grown on Christmas day,
Hail to Merry Christmas!
Old and young together say,
Hail to Merry Christmas!
Bright the colored tapers shine,
Hail to Blessed Christmas!
Bright today the love divine,
Hail to Blessed Christmas!*

(13) A deeper slumber comes upon the children, and a sense of quietness and peace steals over them.

(14) "It seemed to the children as if there rushed sweet wings around them there, and as if a far distant but very beautiful music made itself heard. A bright light broke in upon the wall; then the children knew that now the Christ-child was come to all happy children."

(15) Morning has dawned. From out the gray mists the voices of carolers are heard coming nearer and nearer, and in the hearts and the homes of all happy children has come the beautiful Spirit of Christmas.

After the last piano number is played the carolers march in, and their merry songs make an appropriate ending to the program.

The Etude will present in January the first of two notable articles entitled "From Liszt to Einstein," by Arthur Friedheim the eminent piano virtuoso who was long a pupil of Liszt.

"The man who disparages music as a luxury and non-essential is doing the nation an injury."—WOODROW WILSON.

From Liszt to Einstein

Reminiscences of Notable Figures in the Musical World

As Recorded by the Famous Pianist and Pupil of Liszt

ARTHUR FRIEDHEIM

Biographical Note: Arthur Friedheim, born at St. Petersburg, October 26, 1839, of German parentage, has for many years been regarded as one of the foremost exponents of the music and playing traditions of Liszt.

At the age of eight Master Friedheim began the serious study of music; and at nine he appeared as soloist in the "Concerto in A Major," by John Field, the gifted Irish composer and inventor of the Nocturne, who had been transplanted to Russia and was then much in vogue. For many years the youthful Friedheim studied with Rubinstein and enjoyed both the tutelage and friendship of Liszt, both at Weimar and in Rome.

Some years of residence in Leipzig were followed by a period in London, and later he was appointed a professor of pianoforte at the Royal College of Music in Manchester. His first American tour was made in 1894, when

he was sought also as a teacher. In 1915 he returned to New York, where he since has given most of his time to teaching and composition. Among the works from his pen, an opera, "Die Tänzerin (The Dancing Lady)," produced on Cologne, 1905 and Leipzig, 1907, and a "Concerto in B-flat" for piano are probably entitled to first consideration.

Mr. Friedheim's long and intimate associations with the superlative and picturesque Franz Liszt, combined with his own extraordinary musical talent and personal magnetism, brought to him the privilege of a rather free intimacy with many prominent figures of the last half century. Of many of these he has given reminiscences that are most interesting in their individuality, in a book of unpublished memoirs from which the following pages are extracted.

ANTON RUBINSTEIN, at the apex of his career, returned from America in 1873. Naturally I fell into the thrall of the musical world and worshiped his shrine. Having just entered a period of transition, my playing ere long became a chaotic imitation of my idol—which seemed at all to displease him. He admitted me to all his concerts; and, after a reception in his honor, given by my wealthy aunt, Madame de Kollmann, he occasionally permitted me to accompany him to musicales at which he was expected to play. My lessons were irregular. His method was peculiar; but it suited me to perfection. When a piece went not entirely to his satisfaction, he would push me from the piano and play it himself—sometimes only a part of it, at other times the whole, which was, of course, invaluable instruction. He was exceedingly dependent upon his moods. At such times as "the spirit" did not move him, his playing, although always grand in outline, could be very disappointing in detail.

Royal Badinage

THUS, AT A CONCERT, considered the event of the season because of the presence of the Czar and Czarina, he concluded the program with the *Don Juan Fantasia* of Liszt, by special request of the Grand Duke Constantin, a brother of Alexander II. Constantin, a distinguished amateur on the cello, was on intimate terms with Rubinstein—as far as intimacy goes between an imperial prince and an artist of bourgeois birth. The spirit had moved Rubinstein but slightly in the beginning, completely deserting him at the end of the program. While he was still playing his last encore, I hurried as usual to the artist's room. Rubinstein entered with a forbidding frown, followed closely by the Grand Duke who exclaimed, "Look here, Anton Gregoriewitsch, I have often heard you play badly, but tonight was certainly the limit! Don't you feel ashamed?" A few more of such invectives, and he burst out laughing. Rubinstein, scenting the hint, took up the cue. Pointing to me, he replied, "That is all very well, Your Highness, but why give me away in the presence of this nincompoop?"

The Grand Duke, after looking me over for a few seconds, retorted in mock gravity, "I will tell you, Anton, the mere presence of this nincompoop in this room shows that he knows how you played without being told."

The Teacher Rubinstein

RUBINSTEIN'S CRITICISMS of my diverse endeavors were varied. One day he would say that I might possibly

become a successful pianist. Another day he would advise that all my time be given to composition. At first this changeability was a cause of some annoyance, but very soon I began to draw my own conclusions, which were that, if he did not know what I should do, I knew that I should become a pianist, a composer, and a conductor.

The true reason for my independence lay in the sad fact that Rubinstein had ceased to be my idol. Having heard "Tannhäuser," "Lohengrin," several of Liszt's symphonic poems, and overtures by Berlioz, a new world had been opened up to me. Rubinstein's ultra-conservatism, sensing an estrangement, turned sarcastic. When in 1877 I brought to him an overture, which had been performed at Pawlowsk, he acknowledged the good workmanship, adding, "Of course, a future star of the radicals. Look out for legitimate models; write string quartets after the style of Haydn and Mozart."

The Antipathies of Genius

POLITICAL DISQUIET in Russia, in which I was about to become involved, together with family reverses, turned my

steps to coveted Germany much sooner than I had expected.

When I paid Rubinstein my farewell call, not being aware of his dislike for Liszt the composer as well as Liszt the man, the very first intimation of my intention to go to Weimar gave him immediate offense. The mention of an indefinite stay in Germany only caused his manner to become more and more frigid. "What for?" he muttered. "You will have to teach; and

at your age (I was then seventeen) you will get fifty kopeks an hour. Remain and earn your living here for a while. Work hard, and cherish hopes for the future."

With expressions of appreciation and gratitude for all his goodness to me in the past, I left the country straight for Weimar. A few years later I learned from a friend, Baron von Volbart, who had asked Rubinstein of my whereabouts, that he had received the reply, "Oh, he went to Weimar—and to the wall."

Time Heals a Wound

IN GERMANY I rarely spoke of my Russian experiences; the injustice of this last remark of Rubinstein sealed my lips for years. Even Liszt never knew of my relations with Rubinstein.

When at a later date, however, biographical notes based upon my occasional remarks on youthful experiences began to appear in the press, an American manager, collecting authentic material for advertising purposes, asked with finality, "Let us have the facts. Did you have lessons with Rubinstein?"

To which I replied, "Certainly I did."

"Did you learn anything from him?" was the quickly following query.

"Most decidedly," I replied with emphasis.

"Very well. Then I call it nothing less than rank ingratitude when you do not mention his name with your own!"

From that time I was known as a pupil of Rubinstein, and Liszt.

At last I stood before the musical titan of his day—Franz Liszt. Exultation as I

showed him my overture, which he read with interest, acknowledging the skill of my orchestration. But my piano playing he found chaotic. His laconic verdict was: "At seventeen one has not cut his wisdom teeth."

Disappointed, I went to Berlin, where I wrote an opera, "The Last Days of Pompeii." An engagement to conduct at the small theater in Marienburg led to a later advancement to the court theater of the Prince of Schwartzburg. A tour of the troupe took us to Jena, near Weimar, where my conducting and piano playing at rehearsals interested Dr. Carl Gille, closely attached to the court of Weimar and one of the most intimate friends of Liszt. His advice was, "Leave conducting to others, for it does not pay. I shall take you to Liszt again, and you must become a pianist."

I went to Weimar. Incidentally, I had written a piano concerto which I promptly played in the house of the Baroness Meyendorff, niece of the Russian Prime Minister Gortschakoff. Wonder of wonders to me, Liszt played the accompaniment on a second piano, reading it at sight from the closely-written manuscript—one of his oft mentioned miracles. And this, as it so happened, was to be the last time anyone was to be so honored. I had won; and from that time in 1879 till the death of the master in 1886 I was absent from Liszt only when a concert tour or the preparations of my future pianistic career required.

A Pianistic Shrine

LISZT'S WEIMAR RESIDENCE in the fifties was the Altenburg, a little castle assigned by the Grand Duke to his Court Conductor "for extraordinary services." It very soon became the rallying center of aspiring artists; and when, in addition to his universal fame as a pianist, the news of his epoch-making work as a propagandist of "the great and noble in art" began to spread throughout the musical world, Weimar became no less than an artistic Mecca which drew to its shrine the most distinguished personalities of every country where there was sympathy for such lofty principles as were here upheld. Though in the last ten years of his life Liszt was but the moving power behind the scenes in Weimar, still the little Grand Ducal House (the *Hofgärtnerei*) persisted as the artistic center of the community.

The Advent of Bülow

BY FAR the most remarkable guest of the summer of 1882 was Hans von Bülow, a former son-in-law of Liszt, who had arranged a meeting with his eldest



ARTHUR FRIEDHEIM

daughter, Daniela, whom he had not seen since his divorce from Cosima who later became the wife of Richard Wagner and major prophetess of this composer's art.

Tausig and Bülow were considered the pianistic stars of first magnitude at the Altenburg. But Bülow's fame was to become greatest as a conductor. As such he termed himself with pride the disciple of Liszt, Wagner and Berlioz. His conducting of the premières of "Tristan and Isolde" and of "Die Meistersinger" from memory, in Munich, was considered as nothing short of miraculous.

Bülow the Teacher

BÜLOW had been present at but a few of our class lessons, remaining the highly nervous but passive listener, when one afternoon Liszt made the terrifying announcement that, feeling himself indisposed, "Hans" would have the kindness to take his place.

Now Liszt scarcely ever lost his temper; his displeasure was but fleeting, his endearingly gracious manner passing over almost any kind of discord. Bülow was an autocrat of tyrannical disposition, never mincing words.

A Temperamental Eruption

ACCORDING TO the invariable custom at Weimar, all pupils when entering laid on a large table in the middle of the room the pieces they intended to play. Bülow selected one of these, and the girl who attempted to play it, paralyzed with fright, was dismissed with a comparatively mild rebuke. Another, a girl with practically no talent, whom Liszt had accepted only because she was a *protégé* of the Empress Augusta of Germany, Bülow interrupted after but a few measures, with a disconcerting, "I have often met people who were unable to count up to three, but to count up to two seems beyond you." She had made a rhythmical error in a group belonging to the first quarter of the measure.

The interruptions had progressed in a similar manner for some ten minutes when Bülow, lifting the girl's hands from the keys, asked with quiet precision, "Did it never occur to you to whom you have the colossal effrontery to offer such scandalous tinkling? Did you never pause to think even of his name? You should be swept out of here, not with a broom, but with a broomstick. Leave these premises! I hope never to see you again." Of course, she left; but, on Bülow's departure two weeks later, she was to sweep back into the class—thanks to the Empress Augusta.

Piano Dentistry

By HAZEL HOOPER WINANT

SEVERAL YEARS ago I bought a very fine piano, a baby grand. The first few years I kept it in first class order having a representative of the firm where I purchased it tune it for me. After that I became careless, as there was not much playing done in my home.

However, as my children grew older they became attached to it and liked me to play for them. So I thought I would get a tuner to do the work and got one who promised to do it "cheaply." That is where I made my great mistake. He spent only about half an hour, and, as some of the keys were sticking from the dampness, he told me to let him have oil to loosen them. It did this but temporarily. Then it began to swell the cushion and make the keys stick worse than ever. In view of these discouragements, I became more careless than ever and consequently allowed the pi-

And Then the Calm
HE CHOSE ANOTHER piece from the table, the Prelude to *Die Meistersinger*, his own arrangement for the piano. It was my selection, and I hoped for the moment that he might be pleased, as the opera heretofore had not met with decided success outside of Munich. But his first comment was not encouraging. "Since when is this a class for raising conductors?" he asked in an irritated, rasping tone, at the same time giving me one of his notorious penetrating glances.

Very modestly I replied, "Pardon me, Doctor; but, as I was a conductor at small theaters before I came to the master, I brought this here only with the hope of obtaining information about the tempos, the dynamics and the phrasings of the different sections."

He almost smiled, saying, "Well, then, play it." He was soon speaking to me as the master-conductor to a serious aspirant; and I strongly felt the commanding power of this "disciple of Wagner, Liszt and Berlioz."

Bülow was an extraordinary teacher, without achieving, however, such marvelous results as, for instance, Leschetizky. In later years I came to understand his famous paradox, "There are no good teachers, there are only good pupils."

One day he said to me, "As you are interested, you may have a look at a scene from the first act of 'Die Meistersinger,' also arranged by me." I immediately purchased this. Three days later the class was again led by Bülow, Liszt being still indisposed. I sat in a corner eagerly studying my music, not yet quite sure of myself. As from a distance, I again heard some poor victims being mildly annihilated, when all of a sudden Bülow quickly advanced towards me and exclaimed genially, "I see you have the piece."

"Yes," I replied, "and I have memorized it, too, but have not yet mastered it mentally."

He laughed. "And what I have mastered technically I have forgotten," he said thoughtfully. "That is the difference between you and myself. Well, let us have it."

I had played but a few measures when Bülow suddenly picked up his top hat from under the piano, where he always placed it, brought it down angrily upon his head and furiously dashed out of the room, leaving all in consternation.

(Continued in January Etude)

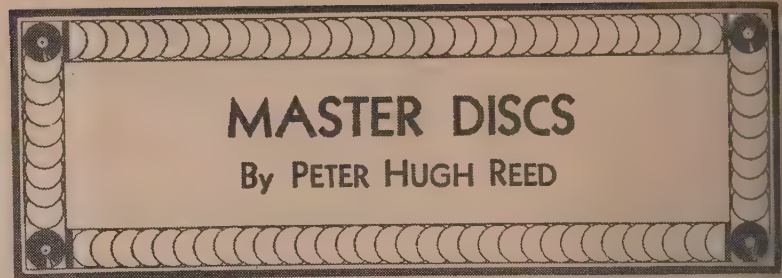
ano to go untuned for at least two years.

One day I decided to get it tuned and sent for the good tuner. He was shocked to see the oil. It took him over a day to put the piano in good order again and it cost me a pretty penny.

So my solution to this evil is to ask my tuner to adopt the tactics of my dentist.

Every six months he is to send me an appointment. If this is not convenient, I shall call him and set a time that is suitable to both of us. In that way an important matter is attended to.

It is unforgivable carelessness that makes us neglect such an expensive instrument as the piano. If we can afford one we certainly can spare the two or three or four dollars that it costs to keep it in repair. Similarly we should choose a piano tuner with the same discrimination that we use in selecting a dentist.



At a dinner given recently in New York, RCA Victor introduced their long-playing record, which they term a "program transcription." This record, a regulation twelve-inch one, designed to play fifteen minutes to each side, is made to do away with the necessity of turning over a disc in the middle of a lengthy composition, a procedure that always has been a drawback to recorded music. The longer playing time is accomplished mainly by an improvement of the disc-material so that two grooves may be made in the space formerly required for one and by reducing the speed of the turn-table from seventy-eight to thirty-three and a third revolutions per minute. Victor's new machines are the first to be equipped with a two-way motor, which will permit people to play either recording at will. The new records cannot be satisfactorily reproduced on acoustic machines. They are made for electrical reproduction, since they require a greater degree of amplification.

The long-playing disc demonstrated at the dinner was a new recording of Beethoven's "Fifth Symphony" as played by the Philadelphia Orchestra under the direction of Dr. Leopold Stokowski. The exhibition made clear that in records of this kind great importance attaches to the motor. Without an absolutely smooth-running motor there is liable to be deviation in pitch, and since a fluctuation in pitch would be more noticeable at the lower speed, it is advisable not to attempt to play these records on a motor not made primarily to accommodate them.

The deviation in pitch brings up an important point. It has been contended that one of the most annoying and least advertised defects of recorded music is untrue pitch. The fault is a not uncommon one and if in evidence, it is—we believe—entirely due to an inferior motor.

Although, the long-playing record is a decided step forward, we do not believe it will immediately displace the present recording, which, having attained such a high degree of perfection, definitely commands our admiration and respect.

The Pastoral

AMONG recent record releases, one set stands out as a lasting tribute to the score that it sets forth. This is Hans Pfitzner's reading of Beethoven's "Pastoral Symphony" (Brunswick set No. 26). Pfitzner has been noted for his interpretation of this work for many years in Germany; so it is both logical and fit that this recording should have been made by him. The work, undeniably hampered by the narrowing dimensions of its program which was not an original one with Beethoven, has neither the vitality nor the poetic depth of his other symphonies. There is, however, a gentle persuasiveness to Beethoven's melodies in this work, particularly in the first and second movements, that makes resiliency and precision equally essential to the fulfillment of a perfect performance. Pfitzner realizes this in a way which makes us feel that he finds a consanguineous emotion in this music.

That supreme trio, Thibaud, Cortot and

Casals, have joined forces again and recorded for our true enjoyment Beethoven's "Trio No. 7," known as the "Archduke Trio." Their interpretation is well-planned and executed; the recording, on the other hand, is not consistently good, having been made nearly two years ago.

The question of interpretation in regard to Chopin's music is largely governed by the player's style, his mental approach to music and his individual taste. There are those who like Chopin's romanticism and sentiment stressed, while others like his music played in a straightforward manner letting it speak for itself.

The Shelley of Music

CHOPIN, the lyric poet, pours out his heart in all his music "in a transport of purely personal joy and sorrow" according to his mood-singing, as has often been pointed out, because he had to, and not because he expected any to listen. Being of an extremely sensitive nature, it is but natural to find the individual note deeply sounded in his music. Being likewise the lyric poet, it is but natural also to find tenderness and sentiment the keynote to his art. To us Chopin fares best under the masculine touch, in which there is a force of spiritual vitality and an impetus of rhythmic strength. There is no mystic depth to his music, no undefined grandeur requiring a personal delineation or stressing of its emotion. Its oft-times ethereal beauty, its haunting tenderness, and its inspired sentiment need only the musician's touch to awaken the perfect mood of its picture.

Robert Lortat, French pianist, plays Chopin's twenty-seven Etudes, the twelve of Opus 10, the twelve of Opus 25 and the three posthumous ones, with the alert, understanding mind of the true musician. He does not play just to interpret; he plays, we believe, because he likes the music and feels its cosmic urge. True, there are many of these studies which when singled out could be exploited in a more heroic manner. Yet, when one considers the task of creating twenty-seven perfect moods, one realizes how prodigious that task can be and how undeniably hopeless. However, whether or not one agrees with Mr. Lortat, one must perforce admit his sound artistry. It is pleasant to report that the recording in this set is unusually successful in its reproduction of the piano (Columbia album No. 163).

A Composer with Many Interpreters

MUCH THE same can be said of Arthur Rubinstein's interpretation of Chopin's "Second Piano Concerto, Opus 21" (Victor set M110). This set may not eclipse Miss Long's sensitive and poetic reading of the work to be found in Columbia album 143, yet at the same time it is well-executed and worthy performance. Miss Long leaned heavily on the romanticism in the music, while Mr. Rubinstein makes vitality its dominating note.

Stravinsky's "Symphony of the Psalms," the work he composed last year for the fiftieth anniversary of the Boston Symphony Orchestra, has been recorded under the direction of the composer. It is issued

(Continued on page 900)

THE MUSIC SUPERVISORS' FORUM

A National Board of Distinguished Experts Selected by THE ETUDE MUSIC MAGAZINE
to Assist Supervisors in Securing Practical Advice and Information
Upon Important Musical Educational Problems

Address All Questions to the Etude Music Supervisors' Forum, THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

This service is open to all supervisors, teachers and students, whether subscribers to THE ETUDE or not. The policy of THE ETUDE is that of providing the musical profession and the musical public in general with advice, instruction and entertainment which will prove of practical help in making

this publication indispensable to the profession, the school and the home. Please send your letter to THE FORUM, not to the individual specialist. The writer's full name and address must accompany all inquiries. Only the initials or a suggested pseudonym will be published.

Starting an Association

Can you give me some helpful suggestions as to how to organize and conduct a city group of Music Supervisors?—MARGARET THOMPSON.

Why not widen the horizon of your activities and allow your work to cover your county, or even to interest Supervisors from adjacent counties? There is always inspiration in numbers; and the wider the field of influence, the more interesting problems will come up for consideration.

Let me tell you how the situation has been handled in Philadelphia; and what we have done here can be adapted to the conditions governing any community. Of course these will vary, so that those in control must use good judgment in the outlining of all work.

The "In and About Philadelphia Music Supervisors' Club" has completed four successful seasons. The structure of the organization is quite simple. We have a president, first vice-president, second vice-president, and a secretary-treasurer. There is a board of directors, composed of the past presidents and the present officers. There are state representatives appointed to stimulate attendance of the supervisors and teachers of school music in Pennsylvania, New Jersey, and Delaware.

We have held four meetings during each season, on the second Saturday of October, December, February, and usually the last Saturday in April. The time of the April meeting is determined by avoiding the holiday season.

We have met at 12 o'clock noon for the luncheon in a private dining room in the Hotel Walton, at a fee which formerly was \$1.25 but has been raised to \$1.50 per person. The luncheon time gives opportunity for announcements and an alphabetical roll call of the communities represented. From one to two P. M. a program of timely interest is presented by one or more speakers who are invited guests. Occasionally we have paid fees or expenses of the speakers. We have had music at times, but this is not featured. The success of the club has been due to the strength of our educational policy. We have had, among others, the following speakers: Dr. James Francis Cooke, Dr. Hollis Dann, Prof. Peter Dykema, Dr. George Gartlan, C. M. Tremaine, Dr. Sigmund Spaeth, Duncan MacKenzie, M. Claude Rosenberry, Wilfred Klamroth, Dr. Frances E. Clark, and Mme. Olga Samaroff.

We have a mailing list of about four hundred names; and a circular letter is sent out by the secretary-treasurer a month in advance of the meeting. There are no dues. We depend upon a charge of \$0.25 or \$0.50 per person in excess of the actual luncheon cost. At times we have very little in the treasury after the stationery and postage bills are paid. The New York Club is modeled after ours, but they raise a fund each season by taxing each attendant \$1.00 at the first meeting.

I trust that you will be able to establish an "In and About Music Supervisors' Club" in your community. Our experience has proved that the school music supervisors and teachers are enthusiastic over the idea.

Answered by

GEORGE L. LINDSAY

Contest Handicap

Permit me to state a case regarding which good advice, I am sure, will be welcome to many teachers. Our high school mixed chorus, thirty singers, unaccompanied, singing a Palestrina Motet and London-derry Air, won first place at the sub-district and first place at the district contest. At the state contest we competed with four other choruses. One of these was so beautiful in its singing that I would have given it first place myself. Of the other three, two were absolutely flat throughout in the tenor section, and the third was very ordinary in every respect. These three all used piano, while the winning chorus also sang unaccompanied. After our singing I checked up on the pitch, and we were a few vibrations sharp in each number.

We received fifth place, which had me baffled for a long time. I shall now state the particular odds which we had to fight against. We traveled two hundred and fifty-two miles to

the contest; arriving, we were assigned to sleeping quarters which were cold and noisy, each member getting a blanket and an army cot. Next morning I met half of my singers walking the streets before seven o'clock, red-eyed, cold and with only four to five hours of light sleep to their credit. We sang that morning.

The three judges' comments were very much the same, namely, "intonation poor." My question is, "How is it possible that I did not feel this sad fact?" I can always detect any flattening, but at this time I felt things were going about ordinary, or as well as was possible considering the physical condition of the singers.

I realize this is a long letter, but I am also aware of the possible benefit many will receive from some good suggestions to remedy or rather prevent such situations. I have done a cappella work with college choirs for seven years but this is my first year with high school voices. I am learning much from this change of material. Most valuable points, however, are learned through mistakes. I shall therefore be glad to hear from you.

WALDO B. NIELSEN

You are quite wise at the end of your first year of work with high school voices to try to answer the many questions which come to an alert mind.



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MR. GEORGE L. LINDSAY
Head of Public School Music in Philadelphia, For Advice upon Elementary, Junior and Senior High School Problems

PROF. KARL W. GEHRKENS
Head of the Supervisors' Department, Oberlin College, For Advice upon Musical Notation, Theory and Form

Have you analyzed the difference between college voices and high school voices? Can you detect the first sign of strain in a high school voice? Flattening comes with a tight throat or with an inhibited tone. I am sure the high school music teacher of long experience is constantly training himself so that he may detect the slightest strain or the slightest inhibition in tone.

High school pupils of limited experience in public performance are likely to become excited in a contest. Excitement makes tight throats, and off-pitch singing is the result. A director must have the keenest ears; he must be able to detect this tightness in whatever part it appears, soprano, alto, tenor or bass, turn to that part, and, with a loosened wrist or some other sign, indicate that that pupil must concentrate on relaxation. I have known choruses slipping from pitch to be brought back to very beautiful intonation through the wise direction of the teacher.

The circumstances under which you say your pupils sang were most undesirable. When my boy choir gives a concert or has an unusually difficult service at Christmas or Easter, they go into training just as a football team does: they eat the proper food, have the proper sleep and are not allowed any extra nervous strain. Unless parents are willing to cooperate in these details I prefer not to have their boys in the choir. Taking proper care of the physical needs of contestants is one of the greatest difficulties in contest organization.

Answered by

MABELLE GLENN

Interest in Appreciation

How can one best interest the students in taking an active part in the lessons in Music Appreciation?—T. C. A.

Probably the greatest deterrent in securing the interest of pupils in Music Appreciation is the proneness of the teacher to "tell" too much, thus robbing the students of the keen pleasure of discovering the beauties and characteristics of the music for themselves. In no subject is there greater need for skillful teaching and guidance than here.

Much is lost, too, by giving the pupils music to hear for which they have had no previous preparation. If youngsters have had no discrimination lessons in rhythm, with physical response—walk, run, skip, what does the music say? and so forth—they cannot be expected to feel the subtle rhythmic significance in *From an Indian Lodge*, *Moment Musical*, *Anitra's Dance* or the *Allegretto* of the "Eighth Symphony" of Beethoven. If there has been no training in counting, the recurring phrasing song form or rondo, the subject of form is "Greek to them."

If their ears have not been trained to catch the revealing taunting phrase of *Badinage*, the joyous lilt of the *Gavotte* from "Mignon," or the wistful memories

(Continued on page 899)



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL
FAMOUS BAND TRAINER AND CONDUCTOR



Goldmark's Sakuntala Overture

CARL GOLDMARK was born on May 18, 1830, at Keszthely in Hungary.

He early showed interest in music and became a student of the Conservatory, but the school closed in 1848 because of political disorders. Being an ardent patriot, Goldmark entered the ranks of the Honveds but, by a happy chance, escaped the clutch of the authorities after the failure of the revolution. He settled in Vienna in the early fifties where he was able to eke out a miserable existence by giving poorly-paid music lessons during the day and playing the violin in a suburban theater in the evening. He continued his study of composition at night with such occasional advice as he was able to secure.

His overture "Sakuntala" was the first work to attract attention. This composition won such wide-spread approval that the Ministry of Fine Arts granted him an annual stipend which enabled the gifted composer to devote more time to composition by being freed from much of the drudgery which had previously occupied his time.

Goldmark was modest and shy. Upon completion of the overture it was tendered to the conductor of the Vienna Philharmonic Orchestra. The composer was invited to attend the rehearsal of the composition but, being nervous and fearful as to its reception by the orchestra, preferred to remain in an adjoining garden during the rehearsal where an intimate friend was to bring him a report. His fears were groundless for, at the conclusion of the first reading of the overture, the entire orchestra, conscious of their discovery of a new musical genius and carried away with their enthusiasm, rose and applauded. The overture was first performed publicly on December 26, 1865, by the Vienna Philharmonic Orchestra and immediately attracted widely favorable attention to its composer.

Goldmark now proceeded to enrich musical literature in many fields. He wrote two symphonies; one in E-flat and the "Rustic Wedding" (which is more properly an orchestral suite). Other well-known overtures are *In the Spring* (Springtime), *Sappho*, *Prometheus Bound*, and *Penthesilea*. He composed also two orchestral scherzos and two violin concertos—the one in A-minor becoming one of the most popular in this category. His opera, "The Queen of Sheba," though produced under difficulties, was an immediate and sensational success. His next opera, "Merlin," was not a success, but "The Cricket on the Hearth" scored a complete success when produced in Vienna in 1896.

In chamber music Goldmark presented a "Piano-Quintet," a "String-Quartet," a "Piano-Trio," a "Suite for Piano and Violin," several volumes of piano compositions, a large number of solos for voice and choral numbers.

SAKUNTALA (pronounced *Sa-Koon-ta-la*) is the most celebrated among the dramatic works of the Indian poet, Kalidasa. It is not known exactly when he lived but his writings are known to have been in the period between the second and third centuries.

The essence of the story is as follows: "Sakuntala, daughter of a water nymph, is adopted and reared by the chief of a holy caste of priests who live in a grove of penitence. The great king, *Dusshyanta*, while hunting, strays into this grove of devotion, sees *Sakuntala* and falls in love with her. A charming love scene follows which is concluded by their being wedded by the high priest.

The king gives to *Sakuntala*, who is to follow him later to his palace, a treasured ring. *Sakuntala* later, in a period of abstraction, forgets to show hospitality to a mighty priest who places a curse upon her by depriving the king of his memory of her.

Sakuntala, while bathing in a sacred stream, loses the magic ring. Later, when conducted to the presence of the king at the appointed time, she is not recognized by him. Her attendants then deny her the right to return to her former home. She wanders alone in her grief and despair until the *Nymph*, her mother, pities her and receives her.

The ring is found by a fisherman and returned to the king. At sight of it his recollection of *Sakuntala* is restored. Remorse and grief now overwhelm him. *Sakuntala* has mysteriously disappeared. In an effort to ease his grief he engages in an expedition against evil demons. While so engaged he again discovers his *Sakuntala*—and now there is happiness without end."

Painter in Rich Colors

OTHER composers had endeavored to portray in sad-colored tone-paintings the intoxicating breath of the Orient. After all these more or less unsuccessful efforts, it remained for Goldmark to capture its sensually enchanting dream-life and reproduce it with the orchestral palette.

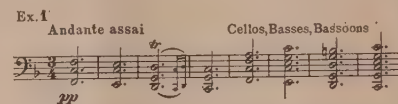
The overture is scored for strings, harp, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba and timpani.

In comparing the overture with the synopsis we find the mood magnificently portrayed. However, the composer in his working out of the classic or formal overture found it necessary to depart from the drama. The formal overture requires an exposition (or presentation of the principal themes), a development (of these themes) and a recapitulation (repetition).

As dramatic music this form often displays a weakness. The drama can have no repetition and so a divergence between the drama and the music is created. Either

the overture must renounce the repetition or the drama must start again from the beginning where the repetition begins. Goldmark saw fit to adhere to the classical form of the overture rather than to follow closely the dramatic content of the poem and thus create a symphonic, or dramatic, poem.

The Introduction places us immediately within the sacred precincts of the devotional grove:



As if to emphasize the venerable aspect and the intense silence of this quiet spot the movement opens with broadly sustained and softly enunciated dotted half notes played by the deep-toned cellos, bassoons and basses. Nirvana, or wishless self-contemplation, is fittingly expressed in such music. Goldmark obtained a certain mystic coloring by the omission of the third of the triad, so that we do not at first know whether the mode is major or minor. At the twelfth measure this broad rhythm is interrupted and we have a distantly soft horn call—perhaps a call to prayer:



In this atmosphere *Sakuntala* grew up unconscious of the rest of the world: A simple child that only practiced devotion And never thought of the glitter of this world.

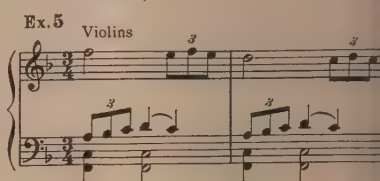
Her innocence is set forth in the following theme:



Note here also the fifth (in the lower cellos and the bassoons) with the third missing—indicating the idyllic quiet of the grove in which she makes her home. The theme is intoned tenderly by the clarinet and cello. The rather unchanging reiteration of rhythm and thematic material, together with the dull fifths of the accompaniment, is indicative of a peaceful languor. Repose and quiet contemplation only are desired rather than activity or conquest. In measure 13 it seems that the music, by its sheer sluggishness, will come to a stop.



Soon, however, with the first theme continuing as a contrapuntal accompanying figure and the hollow fifths still sounding from the cellos,



a beautiful melody of a dreamy Oriental tinge is introduced. Through its changeableness of rhythm quiet but fervent longing becomes apparent—an uncomprehended desire for some definite ideal. Shortly, as if in answer to this unspoken desire, softly distant fanfares are heard.

King *Dusshyanta* appears with a large retinue engaged in the chase. The forest resounds with the noise of the hunt. The hunting party is widely spread out. We hear from nearby a flourish which is once answered from other parts of the wood. Soon the chase is in full swing, but one of the priests approaches with the prayer that the peace of the sacred grove be respected, and the king complies with the request. A rousing flourish

(Continued on page 889)



THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



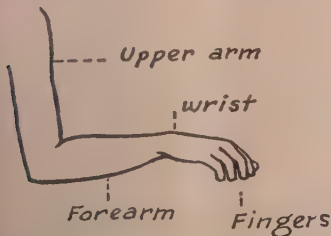
Position at the Piano

Please tell me what is the correct position at the piano, and illustrate it.—E. M. W.

(1) Sit before the keyboard easily, on a hard stool or bench that can be raised or lowered at will. Sometimes the whole effect of one's playing may be impaired by a too high or too low seat. Perhaps those of us who have heard de Pachmann play will recall his apparent "fussiness" in regulating his piano stool, a fussiness which other players would do well to emulate!

(2) Let the upper arm hang loosely from the shoulder; and fix the stool at such a height that when the forearm is extended to the keyboard its upper line is about horizontal. The hand should be at about the same horizontal level, or it may very slightly slope downward from the wrist. Let the fingers rest easily on the keys, somewhat curved, but not excessively so.

The suggested lines are illustrated in this diagram:



While the above may be regarded as the normal position, there should be an entire absence of stiffness in all the muscles, so that the body and arms may be plastic in adapting themselves to any need—such as forearm rotation, raising or lowering of wrists and full-arm movements.

Nervous Self-Consciousness

I have a pupil, aged thirteen, who has studied with me for about six months. As soon as she starts playing her hands shake so that she can not control them at all. She has always been a good pupil who likes to play and counts aloud for every exercise. She has had the scales of C, G and F, and plays them fairly well; but as soon as she has to hesitate her hands shake. What remedy do you advise?—E. H. J.

The real trouble with the pupil is evidently self-consciousness—a disease which is very apt to attack pupils of that age, in one form or another. Be invariably calm and patient with her and give her quieting music. Especially stress exercises for relaxing the arm and wrist. As soon as signs of the "shaking fit" appear, for instance, stop her playing and have her go through a quieting exercise such as the following:

- (1) Hold both hands over the keys, not touching them, but letting the hands hang loosely from the wrists.
- (2) Let the wrists sink into the keys, so that the wrists fall as low as possible, while the fingers cling to the keys.
- (3) Raise the arms and hands again to the first position.
- (4) Place both hands in the lap, by raising the arms slowly and letting them de-

scend with the hands still hanging from the wrists. Keep the wrists loose.

(5) Again raise hand and arms to position No. 1.

Repeat this exercise several times, counting four to each of the movements. Take care that each movement be easy and deliberate.

Then let the pupil go on with her playing, keeping the same relaxed condition of the wrists.

Say as little as possible about her nerves, and be sure to give her music that is well within her ability, so that there be no incentive to a self-conscious condition. Interest her, too, in such matters as the composers and the forms of her pieces. Give her, in other words, so many interesting things to think about that there will be no room in her mind for thoughts of herself.

Use of the Damper Pedal

What is the use of the damper pedal? How and when should it be introduced? Should exercises be given when a pupil is first learning to use it?—B. R.

Of the two and often three pedals of the piano, the one at the right is the most important. This is generally known as the "loud" pedal, but is more properly called the "damper" pedal, since its office is to lift all the dampers from the strings so that the latter are allowed to vibrate without restriction.

The chief use of the damper pedal is to sustain chords. As long as a given chord is present or implied in the same or different positions, the pedal may be kept down; but just as soon as a chord occurs which is out of harmony with the first one, the pedal must be promptly released or changed. Also, the pedal should be changed when melodic notes that clash with one another are introduced. Observe, however, that the pedal may be used more freely in connection with the highest tones, since their vibrations last so short a time. Liszt was accustomed to say that the tones can be more freely mingled when they are above treble E:

Ex. 1

As a rule, the pedal should be depressed directly after the note to be sustained, not with it, since otherwise it is apt to catch the preceding note and mix the two sounds. In Chopin's *Nocturne, Op. 55, No. 1*, for instance, if the pedal is put down directly with the C which begins the second measure, the preceding D flat is still heard, making the unpleasant interval Db-C:

Ex. 2

The dotted line (in the second measure) shows the wrong way and the unbroken line the right way of using the pedal.

Occasionally (not often) the pedal may be kept down during a short scale passage; but in this case it should be released promptly with the last note. Even the

chromatic scale may be treated in this way, as in the following illustration:

Ex. 3

But notice the distressing blur which occurs if one continues to hold down the pedal after striking one of the ending C's! Someone has wisely said that the pedal is a good servant but a bad master. Employ it too little rather than too much; and, in doubtful cases, let it severely alone.

Special drill in the use of the pedal is very helpful and necessary, especially when it is first introduced. An excellent little book for this purpose is Helen Cramm's "Beginning with the Pedals of the Piano." A more advanced book on the subject is Hans Schmitt's "The Pedals of the Piano-forte."

Principal Touches

What are the principal touches? Should these be taught separately?—B. R.

Clear ideas as to the nature and use of the principal touches are a great help to the teacher. While many varieties of touches are often referred to—such as the legato touch, the staccato touch, the dry touch, the velvety touch—I am accustomed to summarize all of them under four heads:

- 1. The *finger touch*: very light, finger muscles alone being employed.
- 2. The *hand touch*: perhaps the most generally useful of all, produced by throwing the hand into the keys, while the wrist tends to jump up.
- 3. The *arm-weight touch*: in this the wrist falls with each note.
- 4. The *full-arm touch*: especially good for melody playing, arm and hand being linked together and controlled by the shoulder muscles.

These four touches may be called upon for special passages and effects, just as though they were different instruments. Also they may be used either together or in alternation. Two-note phrases may be clearly marked, for instance, by an alternation between the hand (or up-wrist) touch and the arm-weight (or down-wrist) touch. For illustration, try the following exercise:

"D" refers to "down wrist" (arm-weight touch). "U" signifies "up wrist" (hand touch).

Stiffness and Cold Fingers

1. After practicing for some time, the muscles of my arms grow tense and stiff so that I have to stop and rest my arms. This especially trou-

bles me in practicing scales and exercises. Is this because I do not relax properly? What would you advise for a remedy?

2. Almost every time I am scheduled to play a solo, just before time for my number my fingers become cold and almost stiff and heavy. For a time I thought this was caused by nervousness, but the trouble occurs even when I do not feel nervous. Can this be overcome? What would you advise me to do?—R. D.

1. Your difficulty undoubtedly arises from lack of proper relaxation, especially of your wrists. All the time you are playing the wrist muscles should be kept perfectly loose, except when you use the full-arm touch. Then the wrists tighten only the instant that the key is struck, after which they relax as before.

I have often suggested exercises for relaxing the wrists. The most important, as well as the simplest, of these is: hold out your forearms horizontally before you, while your hands dangle from your wrists without a particle of motion, save when they flap about as the arm is moved.

Let your hands hang in this way for a moment before you start to play anything. Then, while you are playing, try to realize all the time that the wrist muscles are loose. Occasionally, too, especially if you have the slightest premonition of "that tired feeling," suddenly pull your arm up above the keys, right in the middle of a passage, and let your hands dangle for a half-minute, as at first. *Never* allow the tense feeling to develop.

Your whole position at the piano, indeed, should be easy and free from strain. Be sure that your piano stool is at the best height for you. See that your shoulder muscles are duly relaxed, and keep your upper arms loosely at your side, not allowing them to stick out sideways. Your body should remain generally upright, although some slight sidewise movements may be permitted, if they are conducive to ease in performance.

2. First, be sure that you are letter perfect in whatever you are to perform, with no anxiety as to difficult or doubtful passages. Next, when you are to play in public, take care always to rehearse your solos on the piano that you are to use. Pay special attention again to the stool or bench. De Pachmann's audiences sometimes used to laugh at him because he seemed so fussy about his piano stool, pounding and screwing it, sometimes having it changed for another before he would sound a single note. But he was quite right!

Immediately before the performance, imagine that you are a surgeon, just about to perform an operation, and give your hands a good scrubbing in *hot* water, using plenty of soap. The finger gymnastics thus indulged in furnish an excellent exercise, and the soap and water are productive of flexibility.

Finally, relax your playing muscles, especially those in the wrist, before attacking the keys; and keep the thought of relaxation constantly in mind while you are playing. Having attended to all these factors, never mind if your hands or fingers do become cold—although I don't believe that they will!—since you have put your muscles into the best possible condition for the task.

Postage Stamps and Music

By CHARLES N. BOYD



GERMAN AIR MAIL

post horn, the familiar signal of the letter carrier. That stage may have carried mail, but the envelopes had no postage stamps; for the first use of adhesive stamps was in England in 1840. Two centuries after his "Capriccio" was written, Bach's portrait appeared on a postage stamp, in the German issue of 1926.

When in 1788 Francis Hopkinson sent the first art songs written in this country to George Washington, to whom they were dedicated, of course neither the songs nor Washington's aptly worded reply bore stamps; but when our first general issue appeared in 1847 Washington's portrait was on the ten-cent stamp and Benjamin Franklin's on the five-cent. Washington was interested in music, but was not a practical musician; Franklin included music among his innumerable activities, and in museums one may see the "musical glass" instrument in the form Franklin contrived for it. He was appointed postmaster at Philadelphia in 1737, and postmaster-general in 1753. Removed in 1774, he was reappointed by the American Congress, but served only a few months before his departure for France.



GERMANY

Paderewski is the only living musician whom a government has honored by placing his portrait on a postage stamp. As premier of Poland he appears on one of the stamps in the 1919 issue commemorating the first National Assembly of Poland. More recently the same country has honored Chopin by using his picture on the forty groszy stamp of 1927.

Orpheus Dons Winged Sandals

IN 1922 the Austrian government issued the only series of stamps so far devoted to portraits of musicians. The seven different varieties were sold at ten times the face value, for charity.

To avoid invidious comparisons, the composers were arranged in chronological order. The series began with Haydn on the two-and-a-half kronen, then Mozart, Beethoven, Schubert, Bruckner, Johann Strauss and, on the one hundred kronen, Hugo Wolf. One immediately misses Brahms from this group, but his omission is perhaps due to the fact that, unlike all these composers except Beethoven, he was of North German birth and lived in Vienna only during the latter half of his life, though his years in Vienna residence were almost exactly as many as Beethoven's.



IRELAND

Cities of Music

AUSTRIA issued another charity series in 1923, this time a group of nine stamps commemorating cities; and at

least five of these have special musical associations. The one hundred and twenty kronen stamp is Salzburg, Mozart's birthplace and home for years. The two hundred kronen is Innsbruck, celebrated in the once popular song, "Innsbruck, How Can I Bear to Leave Thee," and now known chiefly as a hymn-tune, often by the name *Innsbruck*. The two hundred and forty kronen stamp is for Linz, where Beethoven's brother lived, and where the great composer went to expostulate with his sister-in-law. Linz was also the scene of Bruckner's early musical activities. Graz is the city commemorated by the four hundred kronen stamp. It was the musical society of this city which elected the twenty-three-year-old Schubert an honorary member, in return for which compliment he wrote what is now called "The Unfinished Symphony," sent it to the Society, and never heard it played. The last stamp in this series is the one thousand kronen, reserved appropriately for the capital city, home of the octet of famous musicians mentioned in the preceding paragraph and one of the great musical centers of the world.

Curiously enough for a nation of such musical repute Germany has not yet issued any such set as the Austrian series of musicians. The nearest approach was an issue in 1926 devoted to Germans famous in art, science and literature. In this group of nine men Goethe's portrait is, strangely, used twice, on the three pfennig and twenty-five pfennig, but, in view of the many great texts he furnished musicians, he should not be grudging two appearances.



POLAND

Schiller is the other literary man in this group, and one is reminded of the "Ninth Symphony" in seeing Beethoven's portrait in the same set. Then comes the Bach portrait already mentioned. Frederick the Great is also in this group, presumably more on account of his

patronage of music and art than for his own ability as a flutist.

The Collector's Paradise

THE VARIETIES of postage stamps issued throughout the world to date have now passed the amazing total of eighty thousand. Any philatelist will wax enthusiastic over the beautiful engraving which characterizes certain stamps and will also instance the extraordinary variety of objects depicted on stamps. In addition to portraits of men, women and children, one finds ships, elephants, bicycles, motor-cycles, aeroplanes, monuments, landscapes and seascapes, savage warriors, birds of every variety, fish, maps, alligators, tombs, battles, dragons, camels and an endless list of subjects and objects.

Since in northern countries the post horn had been associated with the mails long before the invention of postage stamps, it naturally became one of the most popular devices on



ROUMANIA



AUSTRIA

with its stamps. Germany had post horns on its first stamps, those of Thurn and Taxis (1852), and came back to the device with an improvement in 1919, when winged post horns were used on air mail stamps, returning again to the original designs in the corners of regular stamps in 1921.

The famous "high value" stamps of 1923, when the depreciation of the currency caused single stamps of the face value of fifty billion marks to be issued, also used horns as corner ornaments on an attractive series of stamps. A single horn was used on certain German stamps of 1924 which bore the portrait of Stephan, called "the father of the German Postal System."

Russia's first stamps (1857) had a tiny pair of post horns below the imperial coat of arms, and retained this feature for many years, using it also on stamps for the Russian offices in Turkey from 1863. A clumsy, home-made sort of post horn appears on the first Roumanian stamps of 1858. Incidentally, these stamps are so rare that one variety is now quoted at \$3500. Replaced by other designs for some years, the Roumanians used the post horns again on the "postage due" stamps of 1881 and the parcel post stamps of 1895.



POLAND

Horns Aplenty

THE AUSTRIAN newspaper stamps of 1858 used post horns as corner ornaments; but portraits and other designs occupied the regular issues until 1919. The special delivery stamps of 1921 have a clever design of a post horn crossed by an arrow. The designer of the Holstein (Schleswig - Holstein) stamps in 1864 used post horns as corner-pieces of his design. The Orange River Colony was exceptional in that from its first stamps as Orange Free State (1868) until it became a British colony



GERMANY

thirty-five years later the same design was used on all its stamps. A prominent feature of this design was a trio of primitive post horns, borrowed from the one on the original coat of arms of the republic. Norway's first postage stamps did not have post horns, but for many years after 1872 the horn was the central part of the design; and more recently two horns have appeared on the Norwegian "postage due" stamps. The post horn was used on the Hungarian newspaper stamps of 1871 and three years later became an attractive feature on the regular postage stamps.

The post horn has not yet lost its fascination for the ingenious artists who

early issues of adhesives. Switzerland used the post horn device in 1850. Denmark's first stamps (1851) had post horns, and, after some years of absence, the ornament returned in 1921. Iceland, as a Danish colony, followed suit

contrive postage stamp designs. Crete first used them on "postage due" stamps in 1901 and official stamps in 1908. Germany's air-mail stamps of 1919 bear a winged post horn. Very primitive forms of horn without curve, appear on Ukrainian stamps of 1918 and Far Eastern Republic of 1921. Sweden had post horns on the back of stamps in 1886, but not on the face of stamps till 1920. The Danzig air mail stamps of 1923 have two aeroplanes flying in the curve of the horn. Poland's "postage due" stamps of 1921 have a clever design of two crossed horns, and Netherlands used a horn for the first time on an issue of 1923.



DANZIG AIR MAIL

The Mail Orchestra

OF COURSE the choice of the post horn was with good reason, but some other instruments have had their chances. Drums appear on the Haiti stamps of 1890 as part of the coat of arms. The Somali Coast stamps of 1909 have a picture of a drummer playing, and the United States stamps of the George Rogers Clark commemorative issue of 1929 also include a drummer. The first issue of Irish Free State stamps (1922) appropriately includes a harp, borrowed from the coat of arms. The Ukrainian stamps of 1920 have a lute and apparently a lyre, cello and bow figure on the Soviet Republic stamps of 1921. A bugler is playing on a special stamp issued by Hungary in 1925 for athletic association promotion.



AUSTRIA

Another category of stamps concerns people who have been associated with music. The Norwegian government celebrated the centenary of Henrik Ibsen's birth in 1928 with an issue of four stamps bearing his portrait; these remind us of Grieg's "Peer Gynt" music. Italy had commemorative issues for Manzoni in 1924, Dante in 1921 and St. Francis in 1926; the latter saint was also celebrated on stamps of San Marino and other countries. Spain had a Don Quixote issue in 1905, with ten scenes from the story of this hero. A curious set is that of 1924 on which Austria has scenes from the Nibelungen epic; and one encounters Siegfried, Gunther, Brünnhilde, Hagen and other characters made familiar by the Wagner music-drama.

The collecting of postage stamps, or, to use its more imposing name, philately, is a fascinating hobby. It brings, along with its own pleasures, an amiable combination of geography and history, and few pastimes can claim equal educational value. On the other hand an excursion such as this shows the place of music in daily life, an element which is apt to be unnoticed because it is so common. A post horn or a primitive drum has small place in the cultured music of

(Continued on page 894)



FRENCH SOMALILAND

ICE CARNIVAL

FRANK H. GREY

The image displays a page of musical notation for a piano piece, featuring a Trio section. The notation is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4.

The first system begins with a piano (*p*) dynamic marking. The second system includes a *poco rall.* (poco rallentando) marking. The third system is marked *Scherzoso e più mosso* and includes a *poco rall.* marking, a *Fine* marking, and a mezzo-forte (*mf*) dynamic. The fourth system is marked *Giocosso* and includes a mezzo-forte (*mf*) dynamic. The fifth system includes a *rall.* (rallentando) marking and a *D.C. ** (Da Capo) marking.

The Trio section is indicated by the word "TRIO" in the left margin. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *mf*, and *poco rall.*. The piece concludes with a *D.C.* (Da Capo) marking.

MELODIE

The part employing four staves at once will prove useful practice, Grade 3

Andantino

ELLA KETTEREI

mp dolce

pp l. h.

Fine

f

r. h.

l. h.

f

dim.

dim.

D. C.

ABOUT GIPSIES

JAMES H. ROGERS

Lively

Pedal with every bar

Without pedal

dim. marcato

dim. marcato

Not quite so fast

dim.

ritard.

dolce

mf

Pedal with every bar

dim.

mf

Lively

sempre

p

f subito

cresc.

ff

NOTE: The notes in brackets may be omitted by players with small hands.

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Truly characteristic. Grade 3½.

CLOG DANCE

A SOUTHERN HOEDOWN

N. LOUISE WRIGHT

Allegro M. M. ♩ = 144

mf *f* *mp* *f* *f legato*

mp stacc. *f* *f legato* *mp stacc.* *f* *f*

Last time to Coda

mf *mp* *f* *f* *f*

mf *cresc.* *f* *dim.* *senza rit.*

TRIO Banjo (somewhat roughly) *mf*

f *p*

f *p* *mf* *a tempo* *mf* *D.C.*

⊕ CODA

f *mp* *accel.* *cresc.* *cresc.* *ff* *fz*

In "movie" style. Grade 3½.

THE CHASE

CARL WILHELM KERN, Op. 620

Allegro M. M. ♩ = 126

p *f* *p* *mf* *sf* *mf* *ten.* *f* *Fine* *Poco più tranquillo* *p* *p* *sfz* *p* *D.C.*

CONSOLATION

A companion piece to the famous "Meditation" Grade 3.

C. S. MORRISON

Andante M. M. ♩ = 66

The first system of the musical score for 'Consolation' is in 4/4 time, marked Andante (M.M. ♩ = 66). It features a piano introduction with a 'Ped. ad lib.' instruction. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment. Dynamics include *cresc.*, *f*, and *dim.*. The system concludes with a repeat sign and two endings.

Più vivo

The second system is marked Più vivo. It continues the piece with more active eighth-note patterns in both hands. Dynamics include *pp*, *cresc.*, *accel.*, and *rit. e dim.*. The system ends with a repeat sign and two endings.

Tempo I.

The third system is marked Tempo I. It features a return to a more moderate tempo with sustained chords and moving lines. Dynamics include *pp*, *cresc.*, *accel.*, and *rit. dim.*. The system concludes with a repeat sign and two endings.

Allegro M. M. ♩ = 116

The fourth system is marked Allegro (M.M. ♩ = 116). It is characterized by rapid sixteenth-note passages in the right hand and a steady accompaniment in the left. The system ends with a repeat sign and two endings.

Tempo I.

The fifth system is marked Tempo I. It returns to a moderate tempo with a focus on chordal textures and melodic lines. Dynamics include *f*, *pp*, and *cresc.*. The system concludes with a repeat sign and two endings.

a tempo

The sixth system is marked a tempo. It continues the moderate tempo with a mix of chords and moving lines. Dynamics include *f*, *rit. dim.*, *pp*, *cresc.*, *accel.*, and *rit. dim.*. The system ends with a repeat sign and two endings.

Allegro moderato M. M. ♩ = 100

The seventh system is marked Allegro moderato (M.M. ♩ = 100). It features a lively tempo with rapid sixteenth-note passages in the right hand. Dynamics include *p*, *cresc.*, and *f*. The system concludes with a repeat sign and two endings.

a tempo

rit. *p* *f*

1 *rit. dim.* 2 *rit. dim.* *l. h. pp* *poco a poco più lento* *lento* *ppp*

THE FAIRY FRIGATE

A very pretty study in the *legato* style. Grade 3

Andante con moto M. M. ♩ = 54

con molto espressione

CEDRIC W. LEMONT

pp *mp* *quasi cello* *mf* *pp* *p* *pp* *mf* *f*

a tempo *mf* *pp* *p* *pp* *mf* *ritenuto* *mp*

mf *dim.* *p* *ritenuto* *Fine* *pp* *mp* *a tempo*

p *pp* *p* *D.C.*

DEEP RIVER TRANSCRIPTION

CLARENCE KOHLMANN

Con brio

Con brio

p

mf

rit

Andante e molto espressivo M. M. ♩ = 80

Andante e molto espressivo M. M. ♩ = 80

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The music is in common time (C). The score includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with many triplets and a more active treble line. The tempo markings "rall." and "mp a tempo" are present. The score is divided into measures by bar lines, with some measures containing repeat signs. The overall style is that of a vintage sheet music publication.

[illegible]

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and voice. The piano introduction is marked *pp a tempo* and features a melody in the right hand and a bass line in the left hand. The vocal solo is marked *ppp* and begins with the lyrics 'Le cygne est le plus noble des animaux'. The score is written in G major and 4/4 time. The piano introduction is in the key of G major and 4/4 time. The vocal solo is in the key of G major and 4/4 time. The piano introduction is marked *pp a tempo* and the vocal solo is marked *ppp*. The score is written for piano and voice.

CONCERT PIECES

*
VALSE SÉRÉNADE

DAVID W. GUION

By the famous "Cow Boy" pianist: a real American composer. Grade 6.

* Tempo rubato M. M. $\text{♩} = \text{about } 66 \text{ or } 72$

The musical score for "Valse Sérénade" is presented in a standard piano format. It begins with a treble and bass staff. The first system includes dynamics *mf*, *rit.*, and *mf energetically in time*. The second system features a *5* fingering. The third system has a *1* fingering. The fourth system includes a *5* fingering. The fifth system has a *3* fingering. The sixth system includes dynamics *cresc.*, *mp*, and *f*, along with the instruction *playfully*. The seventh system includes a *2* fingering and a *cresc.* marking. The piece ends with a final cadence in the bass staff.

* This waltz should by no means be played in strict time—tempo retarded or accelerated at will—rhythm, tone, pedaling, etc., left practically to the judgment of the player. D. W. G.

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mf

cresc.

f

mp

pp

hold back

plaintively

p

Last time to Coda ⊕

ten. ten.

ten. ten.

hold back

as before

ten. ten.

ten. ten.

hold back

mp tempo at will

rit.

D. S.

Ⓢ CODA

(last time only)

mf in time
rit.
f in time
ff pp
pp
cresc.
ff
ff
pp
l.h.

A lesser known Bach number,
but very attractive. Grade 4.

BOURRÉE

FROM THE SUITE FOR TRUMPET IN D

J. S. BACH

Moderato M. M. ♩ = 100

mf staccato
f staccato
cresc.
f
p
p e sempre stacc.
f
p
cresc.
p
cresc.
ff

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

THE BIRTHDAY STAR OF THE KING

FRANK MACDONALD

CHARLES WAKEFIELD CADMAN

Andante moderato

mf

Hark! — From heav-en's bright ram-parts ring Car - il - lons wild

f

mp

peall — The an - gels sing — and sound their harps, — The an - gels sing — and sound their

mp

Più mosso

f

harps, — Their trump - ets of gold — Tune the ful - fil - ment of prom - ise fore -

told! — The prom - ise of Christ — the King. —

mp

Grazioso

The stars, the moon and the hid - den sun — Have

fo - cused their light o'er the place, — Have fo - cused their light o'er the place —

Where the Son of God in - car - nate lies. — See! In the

vel - vet lies a light; — Each fi - ry orb of the sil - ent night, — A great ce - lest - ial beam is flung, A great ce - lest - ial

beam is flung 'Til in the East - ern sky is hung the birth - day star — of the King! —

rall. *a tempo* **Tempo I.** *f*

rall. *a tempo* *f* *rall.* *f*

accel. poco a poco

accel. poco a poco

ff

A showy festal Postlude

STATELY MARCH

GEORGE S. SCHULER

Moderato maestoso

MANUALS

PEDAL

Gt. f *ff*

Meno mosso

First system of the musical score for 'Meno mosso'. It features a grand staff with treble and bass clefs. The right hand (treble clef) contains a melody with triplets and slurs, marked 'molto rit.' and 'Sw. mf'. The left hand (bass clef) provides a harmonic accompaniment with chords and triplets.

Second system of the musical score. The right hand continues the melodic line with triplets and slurs, marked 'Gt.' and 'poco rit.' followed by 'molto rit.'. The left hand accompaniment includes chords and triplets.

Third system of the musical score. The right hand features a melodic line with triplets and slurs, marked 'Sw. a tempo', 'poco a', 'poco rit.', and 'Gt. a tempo'. The left hand accompaniment includes chords and triplets.

Fourth system of the musical score. The right hand continues the melodic line with triplets and slurs, marked 'cresc.' and 'rit. e dim.'. The left hand accompaniment includes chords and triplets. The system concludes with a 'Fine' marking.

Andantino

First system of the musical score for 'Andantino'. It features a grand staff with treble and bass clefs. The right hand (treble clef) contains a melody with slurs and dynamics, marked 'Sw. mp' and 'f'. The left hand (bass clef) provides a harmonic accompaniment. The system concludes with a 'molto rit.' marking.

Second system of the musical score for 'Andantino'. The right hand continues the melodic line with slurs and dynamics, marked 'a tempo' and 'rit.'. The left hand accompaniment includes chords and slurs. The system concludes with a 'D. C.' marking.

THE NEW COLONIAL MARCH

Vivo M.M. ♩ = 120

SECONDO

R. B. HAL

The musical score is written for piano and features a variety of musical notations. It includes dynamic markings such as *ff* (fortissimo), *p* (piano), and *f* (forte). The score is divided into measures, with some measures containing fingerings (e.g., 4, 3, 2, 1) and others containing articulation marks like accents and slurs. The key signature is one flat (B-flat), and the time signature is 2/4. The score is arranged in a multi-staff format, with each system consisting of two staves. The music is characterized by a lively, march-like rhythm, with frequent use of eighth and sixteenth notes. The score concludes with a final cadence marked by a double bar line.

THE NEW COLONIAL MARCH

Vivo M.M. ♩ = 120

PRIMO

R. B. HALL

ff

p

ff

p

f

p

This musical score is for a piano piece, likely a study or etude, in the key of B-flat major (two flats) and 4/4 time. The score is written for two hands, with the right hand (treble clef) and left hand (bass clef) staves grouped together. The piece is marked 'SECONDO' and is from 'THE ETUDE' collection. The score consists of eight systems of music. The first system features a complex right-hand melody with many beamed sixteenth notes and a simple left-hand accompaniment of quarter notes. The second system introduces dynamics, with 'p' (piano) in the right hand and 'ff' (fortissimo) in the left hand. The third system continues this pattern, with 'p' in the right hand and 'ff' in the left hand. The fourth system features a 'ff' marking in the right hand. The fifth system has a '4' marking in the right hand, indicating a fourth. The sixth system has a '4' marking in the left hand, indicating a fourth. The seventh system has a '1' marking in the right hand, indicating a first ending. The eighth system has a '2' marking in the right hand, indicating a second ending. The score is written in a clear, professional style with standard musical notation.

4 1 3 2 2 1

ff

2 4 3 5 4 5

p *ff* *ff*

p *ff* *ff*

8

ff

5 3 1 3 4 2

3 1 3 5 1 3 2 4

2

1 2

DANCE OF THE ROSEBUDS

Transcribed by Rob Roy Peery

FREDERICK KEATS

Allegretto M.M. ♩ = 108

Non troppo allegro

Violin

Piano

mf

rit.

mf

Più mosso

Fine

f

*D.C.**

TRIO

mf dolce

sul C

mp dolce

mf a tempo

f largamente

rit.

D.C.

* From here go back to the beginning and play to *Fine*; then play *Trio*.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

WHEN GRANDPA WAS A BOY

Grandpa tells a funny tale
Of when he was a boy,

How he played with real, live things
Instead of any toy.

MATHILDE BILBRO

Grade 2.

Slowly

Not very loud

Grand-pa tells a fun-ny tale!

Fine

How he rode the Goat and Calf!

(Gal-lop! Gal-lop! Gal-lop! Gal-lop!)

slower D.S.

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A LITTLE NIGHT SONG

Shadows dark are creeping, Little children, too,
Now 'tis time to rest, Tired of play,
Little birds are sleeping Close their drowsy eyelids,
Snugly in their nest. Sleep till break of day.

ANN SCOTT

Grade 1.

Andante

mp dolce

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For Educational Study Notes, see Junior Etude Department

British Copyright secured

HURON WAR DANCE

On an authentic melody. Grade 2

W. P. MERO

Vivace

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PIXIES' MARCH

Not too fast. Grade 2

LOUISE CHRISTINE REBE

Moderato M.M. ♩ = 126

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LITTLE BROWN BUNNY

Grade 1½

HARRY PATTERSON HOPKINS

Slowly

pp

mf

melodia il basso

rallent.

Fine

D.C.

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MENUET from "SAMSON"

G. F. HANDEL

Grade 2½

M. M. ♩ = 108

p

Fine

pp

p

f

D.C.

SLEIGH BELLS

For Rhythmic Orchestra

PAUL VALDEMAR

Moderato

Sleigh Bells
Triangle
Tambourine
Castanets
Whiplash
Cymbals
Drum

The first system of the musical score for 'Sleigh Bells' features a 2/4 time signature. It includes staves for Sleigh Bells, Triangle, Tambourine, Castanets, Whiplash, Cymbals, and Drum, each with a 2/4 time signature. The piano accompaniment is in 2/4 time. The score begins with a *mf* (mezzo-forte) dynamic and includes a *cresc.* (crescendo) marking. The first system concludes with a *mf* dynamic.

The second system continues the musical score. It features multiple staves for the percussion instruments, each with a *cresc.* marking. The piano accompaniment also includes a *cresc.* marking. The system concludes with a *mf* dynamic.

The third system continues the musical score. It features multiple staves for the percussion instruments, each with a *cresc.* marking. The piano accompaniment also includes a *cresc.* marking. The system concludes with a *f* (forte) dynamic and a *Fine* marking.

The fourth system continues the musical score. It features multiple staves for the percussion instruments, each with a *ff* (fortissimo) dynamic. The piano accompaniment also includes a *ff* dynamic. The system concludes with a *D.C. al Fine* marking.

QUESTION AND ANSWER DEPARTMENT

Conducted by
ARTHUR DE GUICHARD

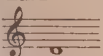
Transposing Instruments.

Q. Why do catalogues of musical instruments speak of a flute and piccolo as being C and D, if they are the same? Or why D-flat and E-flat if these are the same? 2. Why are not all band instruments in C? Why have B-flat, E-flat, A and so forth?

—M. E. W., Wilson, Kansas.

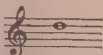
A. The natural scale of the orchestral flute is that of D major with:

Ex. 1



as the lowest note of its first octave. As it is always written for a non-transposing instrument, it is often called the "flute in D." Today its compass begins two semitones lower, at middle C. The compass of the orchestral flute is from middle C to three octaves above. The second and third octaves are produced by overblowing; but the highest B, C, C-sharp and D are very difficult to get and are only for exceptional players. The piccolo is a small sized flute, not quite half the length of the concert flute. Being half the length, its pitch is one octave higher than the flute. Its compass begins on the first step of the natural scale, low D. The piccolo part is always written in the treble-clef, one octave lower than its real pitch, for the reason already given; but its actual sounds are from

Ex. 2



to the B-flat a major third less than three octaves above. The catalogue descriptions apply most probably to instruments having the lower notes or otherwise C or D.

First Steps in Vocal Study for a Child.

Q. Will you, please, tell me what are the first steps for a young singer (age thirteen) to take in practicing?

—"Rosemary," New Washington, Indiana.

A. You are too young to undertake the practice of serious voice training, but you may begin to prepare for it by knowing what you may do and what you may not do. First: learn to breathe correctly, without any effort whatever, that is: (1) to inhale, slowly, for eight seconds, through the nostrils and with closed lips; then (2) exhale as slowly as possible, through the slightly parted lips, silently, also, for eight seconds. Practice these alternately for several eight-minute periods through the day; but this must be done without the least conscious effort. 2. Train your ears (that is, your musical ears) to the pitch of notes in the key of C, both absolute and relative (pitch sounds as related to each other). For this get Marzocchi's "Preparatory Book (alto) of the Art of Singing" and study the sounds of the relative pitch of notes and intervals in the key of C, no higher. Without hearing and seeing you, in order to recognize your impediments and faults, it would be most inadvisable to recommend any exercises for your voice, breath, throat, eyes, and ears. I would strongly advise you to wait a little longer—say, until you are about sixteen—and then get the mature advice from some thoroughly competent vocal instructor. Remember: no throat effort, at any time, in any way whatever.

Names of Tonic-Sol-Fa Chromatic Degrees.

Q. Would you kindly oblige me with the names of notes of the tonic-sol-fa scale? I find it very helpful in reading music correctly and readily.—F. S., Brooklyn, New York.

A. (Ascending) do, di, re, ri, mi, fa, fi, sol, si, la, li, si, do. (descending) do, si, se, fa, le, sol, se, fa, mi, me, re, raw, do. (pronounce: a as ah; i as ee; e as ay; o as in rose. Raw, you notice, is the substitute for re-flat—Italian equivalents).

Young Man Desires Advice—Asks for Personal Interview.

Q. It is my soul's desire to be a singer. I have had some voice training but cannot continue to study here because of the high cost of living and the high fees for lessons. I have worked as a general houseman and butler for some six months, getting my lessons in return for my services. Could you cast me in the matter? I would be glad to have a talk with you either here or in Boston.—J. W., New York, New York.

A. For a teacher of singing to entertain your proposal, he would have to know you personally, and study your appearance, musical knowledge, and the quality of your voice, as well as many other attributes necessary for a professional singer. There are numerous teachers of singing and several schools for vocalists in New York City, whose addresses may be found in the columns of THE ETUDE and other musical magazines and periodicals. Do you not think it would be wiser to try there first? If you succeed in your quest, I would be glad to hear further.

Sundry Questions.

Q. Why is the sixth tone of the scale called the "sub-mediante"? The other tones all define themselves, such as "super-tonic" and so forth. 2. How should transposition be presented to piano students? I have used the public school method to some extent, naming the first syllable in the original key (C, do), then playing "do" in the key of G and reading the remainder of the notes "thusly." 3. What piano instruction books would you recommend for seven-year-old beginners? 4. I am interested in forming a music club this fall. Will you recommend some book or literature which will be of assistance?—E. S., Oradell, New Jersey.

A. The sixth note, not "tone" (counting by tones it is only four-and-a-half tones from the keynote, ascending, or one-and-a-half descending) is termed the sub-mediante because it is the third below the keynote, even as the mediant is the third above the keynote. Looked at differently, the mediant is the note midway (mediant) between the tonic (do) and the dominant (sol) ascending (do-MI-sol), and the sub-mediante is the note midway (mediant, under) between the tonic (do-LA-fa) and the sub-dominant descending.

2. The musical ear must be well trained for relative key-tonality. You learn that subconsciously by the practice of your scales. Your scale of C major has the sounds of do-re-mi-fa-sol-la-si-do. So also your scales of G major, of D flat major, of F# major and all the other major scales; they are all similar in sounds relative to the keynote, do. Major triads are do-mi-sol, fa-la-do, sol-si-re. Minor triads are la-do-mi, re-fa-la, mi-sol-si. The triad on the seventh degree of the scale is a diminished triad (si-re-fa), because the fifth si-fa is a diminished fifth, six semitones only; all regular major and minor chords must contain a perfect fifth, seven semitones.

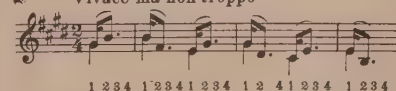
3. "A New Piano Method" by Schmolli. 4. If you will tell me the kind of music club you wish to form—piano, instrumental, or vocal—directions for formation and so forth will be gladly supplied to you.

How to Count Dotted Notes—Allegro non troppo.

Q. Would you please suggest an easy way for me to explain dotted notes, their values and how to play them, to my piano pupils? I have taught music for years, and have my teacher's certificate from one of the leading conservatories of this country, but still I have found them one of the most difficult things to teach. I can fully explain their values, but it seems so difficult for some of my pupils, especially the younger pupils, to play them according to correct time. 2. Also what does troppo mean in allegro non troppo? I know what allegro and non mean, but none of my dictionaries give the meaning of troppo. M. G. R., Wyoming County, West Virginia.

A. 1. You know that the dot increases the note value by half. You will simplify matters by telling your pupil to count each note in divisions corresponding to the time value of the dot. In the following:

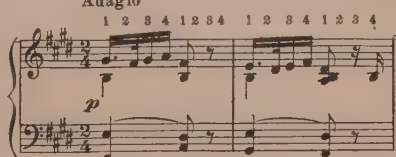
Ex. 1 Vivace ma non troppo



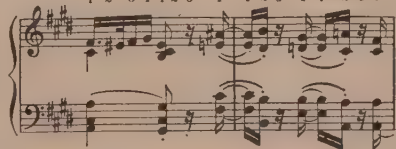
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

for instance, the dot is worth a sixteenth; therefore count in sixteenth notes. In the following:

Ex. 2 Adagio



1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



count in the same manner as marked. Try this with your young pupils. If you encounter any difficulty in making it adopted, please let me know its nature and I shall gladly explain further and, if necessary, give you another method. But you will surely find this the simplest, namely, to reduce the fractional counts to the time value of the dot and count accordingly. 2. Troppo means "too much." Therefore, allegro non troppo means "quickly, but not too much so."

(Continued on page 898)

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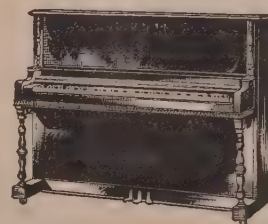
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CHICAGO



THE SINGER'S ETUDE

Edited for December by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself



Breath and Tone-Charm in Singing

By LOTTI RIMMER

ABOUT THE MIDDLE of the eighteenth century the problems of voice culture began to be studied in a more practically scientific manner than today, as both teachers and students found that, in interpreting songs in the style of folk-music or the melody operas of that period, only primitive sounds gave no satisfaction. Since that time the demand for good singers has grown tremendously. Radio has now added a new medium and demanded a new technic, so that the very atmosphere of our lives seems to have acquired a fresh vitality. Consequently another psychology of voice has become something of a necessity.

Now if these things be true, then we are under the obligation of developing our natural gifts in this line, whether they be great or small. The amateur can spend many happy hours in expressing himself vocally; and the ambitious student may look for a gratifying success. But, for either, only the best method and hard work will lead to the best results. Success does not come by the mere wish to sing.

Breath the Soul of Song

BREATHING CONTROLS many of the automatic actions of living; and voice, trained or untrained, comes from the inner personality, from the regions of the soul. Only great artists who have a perfect control of the breath can successfully enter into the spirit of difficult rôles. No tone will respond with perfect freedom unless it is supported by well-controlled breath; for a sound produced in conjunction with unvoiced breath becomes a mere noise. Resistance against this unnecessary rush of air is what is meant by breath control. The flow of breath must be so restrained as to prevent escape faster than it can be used.

A good plan, for developing this power, is to drop the chin before creating a sound, so that the larynx descends and thus helps the vocal cords to approach each other for the production of sound. Rule: *never mix breath with sound*. Letting unnecessary breath escape only creates stiffness in the throat and throws the tone against the hard palate, which gives the voice that harsh, cramped quality which stamps the tyro.

Due to this escape of unused breath, floating high tones are rarely heard. Here are some exercises which will assist in acquiring the ability to withhold the breath. At the pauses between notes the breath will simply remain inactive, moving neither in nor out. Carefully observe the rests; and take a moderate tempo in which it is possible to sing from one double-bar to the next comfortably on one breath.

Ex. 1

dee fa la la mi do

so noo la re ti sol fa
mi sol do nee nee fa si la do

An untrained voice is usually to be detected by listening as it does passages which rise and fall. Crude singers will almost always *pull* their tones down when descending and up in ascending; while, in great artists, the action of oscillation is never heavy but as free as a floating bubble, due to no interference by breath escape nor stiffness of the throat.

All florid passages should be rendered in a rippling fashion, independent of throat closure or escape of breath. Even vocal pyrotechnics can be performed by moderately trained voices, if the singer understands true breath control and observes preliminary preparations. A good plan, in ascending passages, is to feel (mentally) the breath as if going lower and lower while the voice mounts on its upward way. By this plan the breath does not mix with the voice and has no chance to escape or to stiffen the throat.

Sing the following with a feeling of the gradual downward pressure of the breath. The studies should be transposed and sung in as many keys as the natural compass of the voice will allow.

Ex. 2

nee ee no no
na na
nee nee nee lo lo
lo fa fa fa fa

By a reversal of operations, in a descending scale let the pressure of the breath gradually ascend (mentally), thus both avoiding breath escape and favoring the curving of each tone upward. Try this with this study:

Ex. 3

ni lo
fa .loo

Do not breathe with a heaving movement of the chest. Breathe naturally, as if asleep. Let the lungs act in the same automatic fashion, only with more intensity

guided through the sense of necessary tone production.

Breath, coming from the root of personality, it becomes the medium of the expressing of the various moods. The voice may be ever so big, so sonorous, but it will leave the audience cold, it cannot move or appeal if breath control is lacking. Because of which many a singer remains among the mediocre, never reaching the goal of her ambition.

If the *Bel Canto* is to be acquired, the singer must be sure that the tail of the note curves *up* at the end (not down, as is usually heard from immature singers). If the tail of the note curves upward, the following note will be automatically directed forward with a floating resonance to follow.

And always remember to drop the shoulders when singing. Only in this way will the thorax stay open.

Those Coveted High Notes

High notes will improve of their own accord, if the medium and lower notes are in a healthy singing condition and placed well forward. All notes should be placed forward. For this, the thought should be concentrated on the middle or upper part of the nose. With the tone placed forward, and a feeling of pressure at the back of the head, the larynx will be compelled to remain open during oscillation.

To acquire those beautiful curves executed by the great artists, which the Wagner singers have perfected, the following exercises are recommended. Such artistry in execution is important to stage work.

Some groups in arias are most fascinating when sung with ease and nobility. But, again, the stumbling-block to flexibility is a lack of freedom, owing to the breath pressing upward in ascending and downward in descending passages.

In such a group as is here given

Ex. 4

try this procedure. First, lower the chin before making any enunciation; then, hold to the lower note while in the mind you attack the higher one, watching all the time that no breath escapes; and there will be a beautiful intonation.

Now study the following:

Ex. 5

Through corn-fields, through corn-fields, through corn - - fields

Ex. 6

Through corn-fields, through corn-fields, through corn - - fields

Also:

Ex. 7

Dreams of love, dreams of love.

to be sung:

Ex. 8

Dreams of love, dreams of love.

Both of these exercises should be sung first in full voice and later quite softly.

Florid passages require a perfect head resonance if they are to have a brilliant carrying quality. What we have here tried to present are some formulas that will help toward this end and to a more artistic use of the voice in general.

Vocal Talent

By FRANTZ PROSCHOWSKI

VOICE AND intellect tempered by sentiment are the prime qualifications in vocal talent. Voices vary in quality and characteristics just as human physiognomies vary; so, too, do intellects. It is difficult to judge the intellect of a student at first. The majority of students that desire vocal instruction have such confused ideas regarding singing that the usual procedure is to clear away the confusion before trying to find the natural basis of voice and intellect. This procedure is a question of classifying the original thoughts and opinions of students and separating them from borrowed or assimilated ideas. The keener and more original the intellect the greater are the possibilities of developing and refining the texture of both voice and sentiment. The finer the sentiment of the student and the more fully it is developed through the intellect, the finer become those expressive qualities of the voice which augment vocal beauty and raise the value of the talent.

At times it is difficult to discover whether the talent thinks for itself or belongs to the great majority which lets other greater minds do its thinking and thus presents its art in the form of a certain imitation, minus individuality. Such a talent is comparable only to that of a compiler of the thoughts of others in the literary world. The great genius of expressive sentiment is rare. It is therefore all the more to be lamented that thousands, for lack of correct guidance in constructive thinking, are being led into the group of imitators who never amount to anything. The really important asset in vocal talent is the natural musical talent. Its development must start with the first vocal studies. Voices backed by great sentiment, intellect and developed musical talents are rare; so when we find such a talent which has the

THE ORGANIST'S ETUDE

Edited for December by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself.

How Hymns Get Their Names

By CHARLES N. BOYD

INSTRUCTOR IN CHURCH MUSIC, WESTERN THEOLOGICAL SEMINARY

A HYMNAL is a strange book, with a strange fate. It represents the accumulated psalms, hymns and tunes of several centuries, carefully winnowed and selected for each generation by a commission of experts who usually have to exercise their utmost ingenuity to include all the favorite hymns and hymn-tunes of their denomination without exceeding the normal size for such a book. To such a commission the preparation of a hymnal is a large and absorbing task. To the average church-goer the hymnal is an essential part of the church furniture, less important than a comfortable pew and less essential than the collection-plate. He turns to the hymn when it is announced, but in an unfortunate number of cases he neither considers the words nor sings the tune, and lays the book down at the "Amen" with something approximating a sigh of relief. During the week his thoughts are on matters far removed from the hymnal, but sometimes during the service his eye happens to rest on the name of the tune, usually printed in a fairly large type, and he languidly wonders where that name came from, or why it should be attached to a hymn-tune. The names are, however, indicative of the wide ranges from which a hymnal is compiled, and some consideration of them may lead to a realization of what an unusual book a hymnal really is.

The oldest hymns of the Christian Church were sung in Latin to plainsong melodies which are designated by the first words of the hymns. Thus we have *O Lux beata, Conditor alme siderum, Veni, Creator Spiritus*, and a host of tunes which are considered too ancient for use in most of the modern hymnals. Fortunately there is a growing tendency in England to revive the occasional use of these plainsong melodies as distinctive church music, and it is a good example to follow in this country. To Martin Luther belongs the credit of giving congregational singing an immense impetus. The hymnals he inspired began to appear in 1524, and presently became impressive in numbers and material. The Germans have always followed the plainsong custom of designating their chorales, as these hymn-tunes are called, by the first words of the hymn, as "Ein feste Burg," "Vom Himmel hoch," and "O Haupt voll Blut und Wunden." An enormous number of these German chorales are in existence, but only a small proportion have made their way in the hymnals of the non-Lutheran denominations.

While hymns were being sung in Germany, psalmody was beginning in France and England. The issuance of Marot's psalms in 1542 was the cause of his escape to Geneva, where French psalters with tunes had been published since 1539.

Thomas Sternhold was the pioneer in psalm versification in England, and he was followed by John Hopkins. The complete English psalter, by Sternhold, Hopkins and others, dates from 1562, and constitutes what was later called the "Old Version." The tunes in these French and English psalters were designated by numbers. Tate and Brady produced the "New Version" of the psalms in 1796, with a supplement of words and music four years later, and from this time dates the custom of prefixing the word "old" to tunes which belonged to the "Old Version." Thus we have the "Old Hundredth," or the "Old 124." With the early part of the eighteenth century came the hymns of Isaac Watts, and then those of the Wesleys; with them "the tunes to sing them withal." Since that time the writing of tunes has continued until they may now be numbered by the hundreds of thousands. Each hymn has at least one tune, some of them many tunes; and each tune has at least one name, often more than one name, depending upon its age, the country of its appearance, and often upon the caprice of hymnal editors.

Many tunes have been named for persons. One of our finest tunes is *Rockingham*, named for the Marquis of Rockingham by Dr. Edward Miller, who arranged it from an earlier tune of misty origin. Sullivan's *St. Gertrude* was written at the home of a friend, Mrs. Gertrude Clay-Ker-Seymer, and named for the hostess. *Darwall* bears the name of the composer, Rev. John Darwall. He

wrote tunes for all the psalms, but that for the 148th has proven the only survivor. Sullivan's *Samuel* is so called because of Rev. James D. Burns' hymn about the child Samuel—the hymn for which this tune was written. Madan's *Hotham* is named for Sir Charles Hotham, a friend of the Wesley family. Bishop Reginald Heber wrote "From Greenland's Icy Mountains," so it is quite proper that the tune Lowell Mason composed for it should be entitled *Heber*, and fortunate that the tune is one of Mason's best. Thomas Olivers went to a Jewish synagogue in London to hear a celebrated cantor whose original name Meyer Lyon had been changed to Leoni. On this occasion Leoni sang a doxology to a Hebrew melody which made a strong impression on Olivers. He based his hymn "The God of Abraham Praise" on the words of the doxology, and the tune *Leoni* is an arrangement of the original melody.

In a roundabout way the tune *Artaxerxes* was named for the old Persian king. He was the hero of an opera composed by Dr. T. A. Arne. The tune *Artaxerxes*, better known in this country as *Arlington*, was taken from that opera and made into a hymn-tune by Rev. Ralph Harrison in 1784. Richard Redhead, a London organist who published a book of hymn-tunes in 1853, simply numbered the tunes in his book. Many of the presumably original tunes in this country have since been used in other collections, and are designated as *Redhead No. 47*, etc. That splendid hymn "Hark! the herald angels sing,"

originated by Charles Wesley and now a composite, is sung to a tune called *Mendelssohn*. It is the work of the great composer, but from a secular source, and Mendelssohn said "it will never do to sacred words." The hymn had no tune of its own for over a hundred years, but common consent seems to approve the present arrangement.

Lieut.-Col. Alexander Ewing of the British Army wrote a tune for "For thee, O dear, dear country," and it first appeared in 1857 under the name *St. Bede*. In the present form, which the composer did not favor, it bears his name, *Ewing*, but is always sung to "Jerusalem, the golden," which after all is only another part of the Latin hymn (by Bernard of Morles) from which "For thee, O dear, dear country" is also taken. In various hymnals are found tunes by Handel, with the names *Samson*, *Saul*, *Theodora*, and *Solomon*. These are adaptations from the Handel oratorios of the same names. With the customary perversity of human nature, the hymn-tunes which Handel did write are seldom used, and he is represented in the hymnals only by mutilations of larger works. William C. Dix's hymn "As with gladness men of old" early became associated with a German melody by Conrad Kocher, set to the words "Treuer Heiland, wir sind hier," so the tune is often called *Dir*. A curious example of naming is a rather unfamiliar tune called *Raleigh*, chosen because the main business of the composer, David Grant, was that of tobacco merchant. It is just one hundred years since the publication of Thomas Hastings' tune *Toplady*, written for Rev. A. M. Toplady's hymn "Rock of Ages."

Many tunes are named after places or churches with which the composers have had some association. Thus *Hollingside* is named for the cottage where the composer, the Rev. John Bacchus Dykes, once lived. The same composer's *Nicaea* was written for "Holy, holy, holy, Lord God Almighty," a hymn to the Trinity, and named for the place where the Nicene Creed was formulated. *St. Columba* is named for the college where the composer, H. S. Irons, was organist. Parry's tune *Aberystwyth* was written at the town of that name in Wales. *St. George's, Windsor*, was written by Sir G. J. Elvey, organist of that chapel for many years. A. R. Reinagle was organist at St. Peter's Church, Oxford, from 1822 to 1853, so his best-known tune is called *St. Peter*. William Henry Monk, whose influence on hymn-tunes in England and indirectly in this country, was perhaps the strongest one person has wielded, was organist at St. Matthias', Stoke Newington, for thirty-seven years, so among his tunes is of course, a *St. Matthias*. Unfortunately, the authorship of one of the finest English tunes is still unsettled. *St. Anne* was first published in the 1708 edition of Tate



THE ORGAN IN ST. MARY THE VIRGIN
THE UNIVERSITY CHURCH, OXFORD, ENGLAND

Built in 1675-76, by Father Smith, at a cost of \$1,100, it has been several times enlarged. Father Smith's case was "Gothicised" in 1827-28; but the interesting original "shades" of the lower tiers of pipes still remain.

and Brady's psalter, set to Psalm 42, but with no mention of the composer. But since William Croft was musical editor of this edition of Tate and Brady, and since he was also organist at St. Anne's church in London, it is commonly supposed that he should be honored as the composer of this noble tune.

Arthur Sullivan named a tune *Bishopsgarth* for the bishop's house at Wakefield, England. The income from the use of this tune, amounting to over one thousand dollars, was given by the composer to the Prince of Wales' Hospital fund. *St. Saviour* is another tune named after the church where the composer, F. G. Baker, was organist. John Keble's hymn "Sun of my soul" has had an unusual number of tunes written for it, but one of uncertain origin, named *Hursley*, where Keble was vicar for thirty years, is probably more used than any of the other tunes. John Hatton's popular tune *Duke Street* was named for the street in which he lived. Henry K. Oliver's tune *Federal Street* is named for a street in Salem, Mass., in which was his wife's home. William Knapp was born in Wareham, England, so his well-known tune is called *Wareham*. Miles Lane, published anonymously in 1779, perhaps received its name from inclusion in a collection of psalm-tunes compiled by the minister of Miles' Lane

Meeting House in London. The tune is now properly credited to William Shrubsole. The Psalter Committee of the United Presbyterian Church in the United States has named a number of tunes for the foreign mission stations of that church. The tune called *Innsbruck* was originally a German folksong, sung in the fifteenth century to the words "Innsbruck, I must leave thee." It made its way into the church in connection with certain hymns, as did many other old German tunes, and is still found in many hymnals. *Rotterdam* was composed by Berthold Tours, who was born in that city, and was one of the few Hollanders who have written hymn-tunes. William Whitney's hymn for those at sea, "Eternal Father, strong to save," inspired Dykes to write the tune he named *Melita*.

Names of places mentioned in the Bible have been chosen for many tunes. Thus we have *Antioch*, *Arimathea*, *Armageddon*, *Babylon's Streams*, *Bera*, *Bethany*, *Bethlehem*, *Beulah*, *Cana*, *Corinth*, *Eden*, *Edom*, *Engedi*, *Ephesus*, *Ephrata*, *Galilee*, *Gethsemane*, *Goshen*, *Hebron*, *Hermas*, *Hermom*, *Horeb*, *Jerusalem*, *Judea*, *Kedron*, *Lebanon*, *Manoah*, *Meribah*, *Olive's Brow*, *Olivet*, *Ramoth*, *Sardis*, *Siloam*, *Sychar*, *Zion* and *Zoan*. This custom is much more common in this country than it is in England.

(Continued in January Etude)

The Importance of Improvisation

By DR. DAVID D. WOOD

THE ability to improvise is of inestimable value to the church organist, and should be persistently cultivated. It is desirable that in our time this exquisite accomplishment has almost become one of the lost arts. Formerly, the ability to improvise constituted the one great test of a musician's skill. In the time of the great masters—Handel, Bach, Mozart, Haydn, Beethoven, and even so late as the time of Mendelssohn—it was customary, at public performances, for a musician to play, not what was written by another (any one could do that), but to extemporize, thus expressing his own musical thoughts.

One thing which has led to the decline of improvisation is that there is a greater amount of written music. The field for composition has enlarged, and technical difficulties have correspondingly multiplied.

Most of the student's time is now occupied in mastering the mere mechanical part of his work, while the higher and more important part, that is, the inner spiritual significance or feeling, is too often neglected.

It should be remembered that whatever we do best we do at first practically; the theory is learned afterward. This would be a silent world indeed if those who are ignorant of the grammar of their mother tongue would refuse to talk; and all manner of business would come to a standstill if those engaged in it were to stop and inquire the why and wherefore before taking any action. "If ye do ye shall know." This is the dictum of the greatest of all teachers. A precept applicable to all departments of life's work, as well to art, science and literature as to religion.—*From a Lecture.*

At the Turn of the Page

By E. A. B., JR.

DESPITE the careful attempts of music engravers to arrange the measures at the foot of a page in such a way as to favor the turning of the page, it is not infrequent that the "lay-out" makes it impossible to turn the leaf without recruiting a bright-eyed young page-turner. The arguments against turners are:

- (1) They deprive one of exercising the noble quality of self-reliance.
- (2) They may tread on the pedals in a moment of awkwardness, or brush against the manuals.
- (3) They have been known to tumble

the music off the rack—to the utter distraction of the performer.

At difficult turning places, here is a good scheme to employ. Copy on a small piece of manuscript paper the first few measures at the top of the page to which you are to turn and attach this to the lower right hand corner of the page to be turned. By playing to the end of the subjoined sheet, an opportunity is afforded for a safe turning. Be sure to cross out on the second page the measures which have been copied—to avoid duplication.

"Speaking on aesthetic and artistic grounds—and may I be forgiven an odious comparison—I would rather play or hear a slow movement from a Beethoven sonata on the organ with even a few awkward corners protruding in its application to the instrument than any slow movement of like form from a Guilman sonata with all its exquisite adaptability."

—EDWARD A. MUELLER.

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Choirmaster's Guide

FOR THE MONTH OF FEBRUARY, 1932

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
S E V E N T H	PRELUDE Organ: Romance .....Vieuxtemps Piano: Songs My Mother Taught Me .....Dvorak	PRELUDE Organ: Elegy .....Lacey Piano: Vesper Bells .....Clarke
	ANTHEMS (a) Come, Holy Spirit.....Dicks (b) Come unto Me.....Gale	ANTHEMS (a) O Come before His Presence .....Martin (b) How Sweet the Name of Jesus Sounds .....Liszt-Bliss
	OFFERTORY Lead Us, O Father.....Brewer (Duet)	OFFERTORY Companionship.....Forman (Tenor solo)
	POSTLUDE Organ: March in C.....Lachner Piano: Among the Pines.....Kern	POSTLUDE Organ: In the Starlight.....Kohlmann Piano: Salut d'Amour.....Elgar
F O U R T E E N T H	PRELUDE Organ: Chant du Matin.....Frysinger Piano: Sweet Recollections.....Hoffmann	PRELUDE Organ: Shepherd Boy .....Marks Piano: Russian Romance.....Rubinstein
	ANTHEMS (a) All Thy Works shall Praise Thy Name .....Baines (b) O Give Thanks.....Sydenham	ANTHEMS (a) King Ever Glorious.....Barnby (b) Abide with Me.....Barnby
	OFFERTORY Offertoire in F.....Wely (Organ solo)	OFFERTORY Rejoice and Be Glad.....Marks (Duet)
	POSTLUDE Organ: March, Op. 76, No. 4 .....Schumann Piano: Menuet from String Trio .....Beethoven-Burmeister	POSTLUDE Organ: Emmaus .....Frysinger Piano: Chant Sans Paroles, Op. 2, No. 3 .....Tschaiowsky
T W E N T Y - F I R S T	PRELUDE Organ: Meditation .....Bubeck Piano: Chansonnette .....Hueter	PRELUDE Organ: Andante Pastorale .....Alexis Piano: Fairy Harp Song.....Ketterer
	ANTHEMS (a) Jesus, Gentlest Saviour.....Marks (b) O God Our Help in Ages Past .....Marks	ANTHEMS (a) From One Sabbath to Another .....Grimm (b) Into Thy Loving Care (Women's Voices).....MacKenzie
	OFFERTORY By the Waters of Babylon.....Speaks (Baritone solo)	OFFERTORY Save Me, O God.....Randegger (Soprano solo)
	POSTLUDE Organ: Allegro Pomposo.....Lacey Piano: The Last Spring.....Grieg	POSTLUDE Organ: Grand Chorus in A Minor .....Cummings Piano: Menuetto .....Barnes
T W E N T Y - E I G H T H	PRELUDE Organ: Days of Sunshine.....Kronke Piano: Andante .....Diabelli	PRELUDE Organ: Nobody Knows the Trouble I've Seen...Trans. by Kohlmann
	ANTHEMS (a) Jesus, Meek and Gentle.....Barnes (b) Walking with Thee.....Wooler	ANTHEMS (a) Thou wilt Keep Him in Perfect Peace .....Stults (b) Preserve Me, O God.....Morrison
	OFFERTORY O Lord Most Mighty.....Wooler (Soprano solo)	OFFERTORY Now the Day is Over.....Wooler (Alto solo)
	POSTLUDE Organ: Fanfare Triumphale.Armstrong Piano: March of the Archers...Ewing	POSTLUDE Organ: Postlude Pomposo.....Schuler Piano: Twilight on the Hills...Schuler

Anyone interested in any of these works may secure them for examination upon request.

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ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.
Ex-dean of the Pennsylvania Chapter of the A. G. O.

Q. Can you give me the location of the five largest organs in the world? Which one is the most beautiful? What quality of organ is that in the West Point Chapel at West Point? Also the one in Kibbourn Hall at the Eastman School of Music, Rochester, New York.—E. F.

A. In these days of modern organ building and mammoth instruments the question of naming the five largest organs in the world in proper order is somewhat of a problem, the difficulty being on what feature the size shall be determined, namely, number of pipes, number of stops, or power as indicated by the required wind capacity. Based on the number of pipes the largest organ in the world at this time is that in the Wanamaker Store, Philadelphia. This will probably be surpassed by the instrument now being installed in the Convention Hall, Atlantic City. Next in point of size, so far as we know, is the instrument in Passau Cathedral, Bavaria, Germany, which is described as the largest church organ in the world. Other large instruments include the following: that in Century Hall, Breslau, Germany; in St. Michael's Church, Hamburg, Germany; in Liverpool Cathedral; in the High School, Atlantic City, New Jersey, and in Irvine Auditorium, University of Pennsylvania, Philadelphia. When wind capacity is considered the order would be somewhat different. For instance, we quote Senator Richards, the organ "fan" of Atlantic City, "My recollection is that there is at least fifty horse power used in playing the Liverpool organ. The main organ at Passau is blown by a ten horse power blower, due to the fact that there is no flue wind over three and one-half inches, only one reed on ten inch and most of the reeds on less than five. It is somewhat unsafe to measure the largest organs on the basis of stops or pipes alone. For illustration, while the Wanamaker organ is probably not more than five thousand pipes smaller than Atlantic City we know that it is blown by less than one hundred horse power, while we require every bit of the four hundred and twenty-five horse power that we are using. We cannot give an opinion as to the comparative qualities of the large instruments we have mentioned. The organs you mention at West Point and Rochester bear a good reputation as to quality, so far as we are informed.

Q. Why is there always one discordant note in chimes?

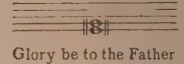
A. Without admitting it as a fact that there is always one discordant note, we realize that it is a frequent occurrence. Organ chimes are not bells, but tubes used in imitation of bells. It is very difficult to secure a set of perfect chimes, even when bells are used. The fact can be remedied by using only selected perfect notes; but this is an expensive procedure, due to the number of imperfect notes produced. As we understand it, organ chimes of different grades do not differ in actual quality of material; but the finer sets are so graded because of the fact that they are selected and include more nearly perfect tones than the so-called lower grades.

Q. The cover of THE ETUDE of January, 1930, gave a picture of Bach at the organ. The keyboard is pictured with black and white keys as we know them now. Some years ago I was studying organ in Dresden. On two occasions when my teacher was very busy I took my lesson on the organ at Frauen Kirche. The organ was very old and Bach was supposed to have given concerts on it. The keys were made with the upper ones WHITE and the lower ones BLACK. In THE ETUDE of February, 1931, is another picture of Bach at the organ in Potsdam, and in this picture the upper keys are also white. In looking over some old ETUDES not long ago I found the enclosed clipping about Handel's organ. I think it would be of interest to know whether the keyboards of all organs of that period were made the same or in different ways.—A. C. D.

A. In "The Story of the Organ" by C. F. Abdy Williams we find that Bernard Schmidt arrived in England in 1660 bringing with him two nephews. We learn that "some of his keyboards, following a fashion of that day, had black naturals and white sharps." The fact that this is mentioned specially might indicate that it was an innovation and that all keyboards were not so constructed. From Mr. George Alexander A. West, a Philadelphia organist (from England), we learn that it was a common practice in "Father" Smith's time to make the keyboards with black naturals and white sharps, and that one so constructed is still in use in Tewkesbury Abbey, or was, at least until the early part of the present century.

Q. Some of our choir do not fully understand the notations in our chants (Lutheran), and are afraid they do not grasp what I have tried to explain to them. In our "Nunc Dimittis," Lord, now lettest Thou Thy servant de - part in peace" and so forth, does the hyphen after "de" mean a pause? Sometimes there is a dot after a word, and sometimes there are two, as "Now . . . Please ex-

plain if that means a pause or breath. What is the meaning of the perpendicular lines in the following:



Glory be to the Father

Is there a book published which explains liturgical music?—M. B. Y.

A. We are basing our answer to your questions on the chants as they appear in "Common Service Book of the Lutheran Church." In the *Nunc Dimittis* the hyphen between the two syllables of *de-part* is simply the ordinary hyphen dividing the syllables of the word and does not indicate a pause. A dot after a word, as in the third verse of the *Nunc Dimittis*, "lighten," indicates that the word "lighten" (two syllables) is to be sung to the first note and the word "the" to the second note in the measure. The dot divides the measure into parts showing which words are sung to the notes appearing in that measure. Two dots, as in "Gloria Patri II" in *The Communion* after *Glo-ry* and to designate that the syllable is to be continued on the notes indicated. No pause or breath is implied thereby. Under ordinary conditions the perpendicular lines indicate a double whole note or four half-note counts. They are perhaps superfluous in the chants as the length of this note (reciting note) is governed by the number of words sung to the reciting note, and no set length is indicated by the note itself. An illustration: in "Gloria Patri I" (*The Communion*) to the first reciting note is sung *Glory be to the Father and*, while to the second reciting note there appears only one word and which should receive only the length of note natural to good reading. Some rules for chanting may be found in "The New Hymnal" of the Episcopal Church, but they are based on the system of marking used in that hymnal. Perhaps there may be some rules in one of your hymnals. A good general rule is to sing the portion of the chant sung to the reciting note, according to good reading usage.

Q. Will you send me the names of several books which will be an aid to me in studying organ without a teacher?—N. H. W.

A. We suggest your securing the following: "The Organ," Stainer-Kraft; "Master Studies for the Organ," Carl; "Studies in Pedal-Playing," Nilsson; "Eight Little Preludes and Fugues for Organ," Bach. We strongly recommend, however, that you secure a teacher if possible.

Q. I have had about eight or nine years of study on the piano, but, upon entering the University five years ago, stopped taking lessons. In the last two years, however, although I have not been studying, I have received some valuable experience as piano accompanist at a church, for the choir, solo voices and a string trio, which has helped me to keep my piano technic. Now that I have graduated from college and have a permanent position I want to resume my musical study. It has always been my desire to study the organ. The question is whether I ought to study the piano for a year or so first and then take up organ study, or start on the organ immediately. I am employed during the entire day, so that I would have only evenings in which to take my lessons and practice.—R. A.

A. Piano technic is a valuable asset to the organist, and unless you feel satisfied of your facility in that direction, or can find time to study both instruments at the same time, it might be advisable for you to add a year's piano work to what you have already done, before taking up the organ.

Q. Will you please suggest the best registration for the "Bridal Chorus" from Lohengrin, for a two manual organ including the following stops:

Swell Organ—Viola Diapason, Lieblich Gedackt, Salicional, Oboe Gamba, Flute Traverso 4'.
Great Organ—Dulciana, Melodia, Open Diapason, Flute d'Amour 4', Principal 4'.
Pedal Organ—Bourdon 16', Flute Dolce.
Also suggest stops to accompany a full soprano voice using the hymn "Love Everlasting" as a bridal solo.—F. N. S.

Q. I have just recently taken up pipe organ, learning it by myself, and would like a few hints about various ways to make it sound like the wonderful instrument it is. I am rather short and cannot reach the pedals very well. What can you suggest as a remedy?—A. R.

A. If a teacher is not available would suggest that you secure some good instruction book such as are mentioned in this department from time to time, and thus familiarize yourself with matters pertaining to the organ. The only suggestion we can make for your reaching the pedals is to have the bench cut down as low as is consistent with your comfort in reaching the manuals, and sit as far forward on the bench as is necessary and comfortable.

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BAND AND ORCHESTRA DEPARTMENT

(Continued from page 856)



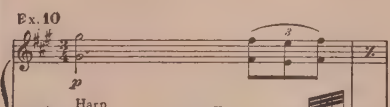
calls a halt, and the noise subsides.
The king sees Sakuntala and immediately falls in love with her:



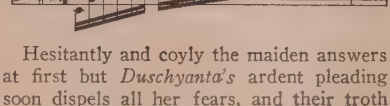
He ardently declares his love:



The hermit-maid is strongly drawn to the noble king and they join in mutual declaration of love:



Hesitantly and coyly the maiden answers at first but *Duschyanta's* ardent pleading soon dispels all her fears, and their troth is rapturously plighted:



But the king must leave her for a time, for *Kanwa*, her foster-parent, says to them:

She must not belong to you now, Must first examine her heart, separated from you.

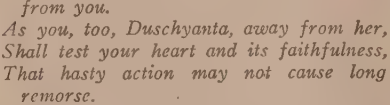
As you, too, Duschyanta, away from her, Shall test your heart and its faithfulness, That hasty action may not cause long remorse.

The king presents to her the blessed ring:
That I may with it test woman's fidelity. No one lives who would continue to wear it Had she forgotten her vow. Red hot The ring will burn her finger if she fails.

He now assembles his friends and, with a resumption of the hunting music, takes his departure. *Sakuntala's* thoughts are all filled with her love for *Duschyanta*. She becomes indifferent to her surroundings and, in her abstraction, forgets one of the highest commandments—to practice hospitality. She denies hospitality to a priest and he, in an angry passion,

pronounces an awful punishment.

He takes from *Duschyanta* all recollection of her—and she, with a despairing cry, faints away:



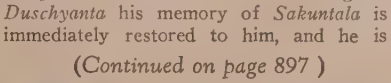
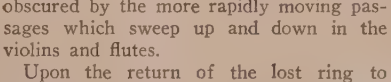
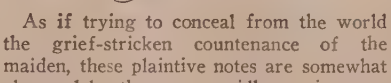
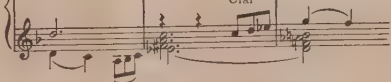
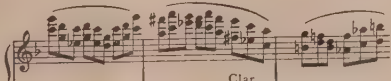
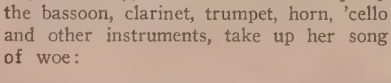
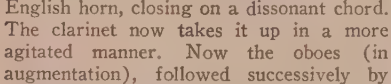
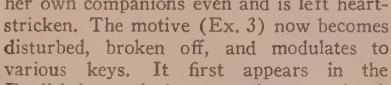
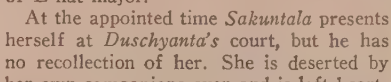
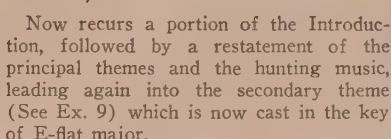
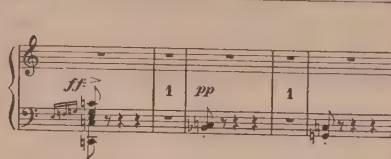
Now recurs a portion of the Introduction, followed by a restatement of the principal themes and the hunting music, leading again into the secondary theme (See Ex. 9) which is now cast in the key of E-flat major.

At the appointed time *Sakuntala* presents herself at *Duschyanta's* court, but he has no recollection of her. She is deserted by her own companions even and is left heart-stricken. The motive (Ex. 3) now becomes disturbed, broken off, and modulates to various keys. It first appears in the English horn, closing on a dissonant chord. The clarinet now takes it up in a more agitated manner. Now the oboes (in augmentation), followed successively by the bassoon, clarinet, trumpet, horn, 'cello and other instruments, take up her song of woe:

As if trying to conceal from the world the grief-stricken countenance of the maiden, these plaintive notes are somewhat obscured by the more rapidly moving passages which sweep up and down in the violins and flutes.

Upon the return of the lost ring to *Duschyanta* his memory of *Sakuntala* is immediately restored to him, and he is

(Continued on page 897)



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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



Making Harmonics Easy

By ALFRED GLENN

THE SWEET, flute-like tones of harmonics give to the violin its claim to be numbered, with Pan's Pipes, among the mystical, not-quite human instruments of man. For, because of their freedom from all heavier, deeper emotions, harmonics may whistle with the cool breath of woodlands; they may hint of far-off echoless hills; they may weave through the mind silvery threads of wonder.

The reason for all this is simpler even than the effect produced, namely, that the harmonic, being an overtone from which the base or fundamental constituent has been subtracted, lacks the thickness which other tones possess. It is, in short, the essence of a tone.

Each normal tone, even though we hear it as a unit, is made up of a fundamental tone plus a series of overtones. When a key of the piano, for instance, is sounded, with the damper pedal pressed down, the keen ear can catch a faint suggestion of notes still sounding, an octave above, the fifth above that, and on up along the keyboard. These are overtones which, though they have not been struck, sound as parts of the main tone. By playing a harmonic on the violin, it is possible to catch a single one of these overtones, isolating it from its fundamental as well as from all the other overtones usually accompanying that fundamental.

In violin playing there are two kinds of harmonics, *natural* and *artificial*, both being harmonics such as we have been describing. The "natural" and "artificial" have reference not to the sound nor to the substance of the tone produced, but to the manner in which the tone is formed by the fingers on the fingerboard.

A natural harmonic is formed simply by laying one finger, without pressure, on an open string at any one of several crucial points. The open string selected is the basic note and the harmonic so formed an overtone of it. If the finger is laid just midway between the bridge and the nut of the violin, an overtone an octave higher than the fundamental (or open string) sounds. If the finger is laid one fourth up from the nut (and three fourths from the bridge) the note sounded is two octaves. This all works out according to strict laws of vibrations.

If the following notes:



Ex. 1
Sul G.

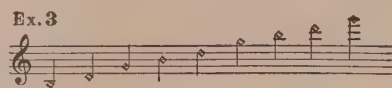
for instance, are pressed lightly down, by partly cutting off the sound of the open G string (the fundamental) they produce the following overtones:



It will be seen that the G, the first note

in Ex. 1, by cutting the G string just in half, makes the sound of G on the second line, or just one octave higher than the open string G. D, in Ex. 1, cutting off the G string one third, gives the twelfth of the fundamental note; C, cutting the string off at its quarter, gives a double octave from the fundamental note. And so on, according to relations that never vary.

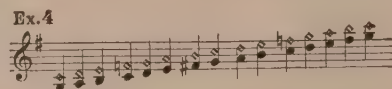
We might define natural harmonics as those obtained by fingering on the tones of the major triad of each open string, as, for example:



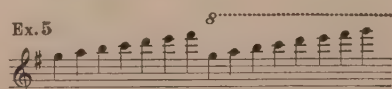
on the G string. Only the overtones of G, D, A and E may therefore be obtained. We see that this limits considerably the compass of harmonically played notes.

Paganini was the first to overcome this difficulty by forming what are known as "artificial" harmonics, that is, harmonics in which the basic note (the fundamental) is some tone other than the open string. Such a harmonic is obtained by pressing a string down firmly on any note which is selected as the fundamental and then, lightly, touching the string at some higher portion of its length with one of the other fingers. The first finger determines the fundamental. The other finger determines which overtone of this fundamental is to be sounded. Nearly all artificial harmonics are played at an interval of a fourth and give a harmonic two octaves from the first finger note. This may be explained scientifically by pointing out the fact that this space between the first and fourth fingers, though always the interval of a fourth, lessens as the higher positions are reached and therefore is enabled always to stand as one fourth the distance from the first finger to the bridge.

By the use of artificially-made harmonics any note in the violinistic range can be sounded. Following:



is the scale in G major, the notes actually sounded being:



Natural harmonics are indicated on the staff by the writing of the note actually fingered, with a small "o" placed over or under the note head. The note heads are usually represented as white and are sometimes made diamond shaped. In the following:

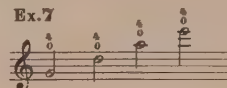
Ex. 6



"A" shows the manner of representing natural harmonics. Artificial harmonics are represented as in "B." The lower note is the one to be pressed down firmly (the fundamental) and the upper note the one which is to be lightly touched.

Double harmonics are simply harmonics on double strings. They are so difficult to play that their practice is usually not attempted before the advanced virtuoso stage.

In playing natural (or "open") harmonics, the finger used must be placed lightly, but with great control, on the string. It is best to start practice with the following four notes:



since these speak with the greatest ease. The fleshy portion of the finger-tip should be used, since this is more sensitive and can therefore gauge the proper contact. There must be no pressure but neither must there be a second's withdrawal from the string; for, if the finger leaves its position for an instant, the string will vibrate along its whole length and thus destroy the harmonic. On the other hand, if pressure is exerted, there will be but a confused noise as the harmonic and the actual tone of that finger struggle for mastery.

There is a slight point to be noted, in regard to the placement of the finger for a harmonic. For full tones (not harmonics) the finger, in pulling down the string, is drawn in somewhat; therefore the distance seems shorter than it actually is. However, for harmonics, the finger must be kept up at the surface of the tensed string and so has to maintain its fully stretched position. This accounts for the illusion of the harmonic fingering being just a little higher than that of actual tones.

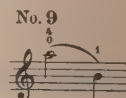
In harmonic playing the fingers not in use must learn the secret of holding themselves entirely free from the strings, since the least touch will obliterate the harmonic tone. In playing a series of harmonics, therefore, the fingers must snap up and down as if on springs, each working independently.

A curious circumstance makes comparatively easy the slide from a harmonic note to an immediately adjoining "full" note:



This is the fact that a harmonic continues

to sound for the breath of an instant after the finger is released. Therefore in playing Ex. 8 the fourth finger after playing the A may be deftly lifted and then dropped firmly on the G. If this is done with fair rapidity it will make a clearer transition than would be possible if the finger were slid down on the string. In covering a greater distance, however, in which a change of fingers is involved, as, for instance:



it is, as usual, the finger used at the beginning of the slide which makes the transition (the A in Ex. 9).

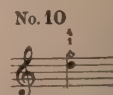
As to the bowing to be used in playing harmonics, it must always be firm and delicate. If louder tones are required—and they are entirely possible—the bow should slightly increase its pressure on the strings. Usually, however, only the lightest bow is required with just enough pressure to let the bow actually grasp the string.

The question of intonation in harmonic playing is a nice one, since here is one sort of playing that demands absolutely accurate pitch. For, unless the finger is placed at the correct point, the harmonic will not sound at all.

Though there are four kinds of artificial harmonics, those on the major third, those on the perfect fourth, those on the perfect fifth and those on the octave, two (the major third and perfect fifth) are but seldom used, and one (the octave) almost never. It is therefore with the fourth that we shall have to deal.

Ex. 4 gave us a whole scale of this type of harmonic formed by the firm pressure of the first finger and the light touch of the fourth (sometimes the third) finger, a fourth above.

The need for exact intonation in artificial harmonics is most acute, for both fingers must find their places with absolute precision. The student in his practice should never try to produce these harmonics immediately. For instance, if he is confronted with the following:



he should first test the D (first finger) to see if it is exactly in tune. Next, still holding down the D, he should play the G (fourth finger) with firm finger until he can produce it with flawless intonation. Lastly, he should loosen the G finger, touching the string just hard enough to sound the harmonic tone. In Massenet's *Meditation* from "Thais" the final (and most effective) note of the piece is a harmonic. If it is not placed correctly, that is, so

is to sound with a clear, pure tone, the piece itself will be a fiasco.

Great masters have differed in their regard for and use of harmonics. Beethoven, Brahms and Bruch seem to have eschewed them, though Saint-Saëns and Wieniawski (to say nothing of Paganini whose works bristle with them) seem not only to have countenanced but to have found them of peculiar value. Saint-Saëns, in his "Concerto in B minor, Opus 61," has a beautiful passage for natural harmonics, near the end of the second movement:



This should be played with light but broad

how strokes and with the left hand in perfect control, the slides, as well as the notes, being taken without any pressure on the strings.

Though, as in this example, harmonics can be put to truly marvellous use, their rendition is often apt to degenerate into a "stunt." Just as any other aspect of violin playing used for mere "effect" becomes tiresome, so harmonics do not gain by being employed in innumerable "show" pieces.

However, they still are of immense value, not only as being an excellent means of practice for finger and bow control and for true intonation, but also as being an expression of the light, the ethereal, and even the sublime in the art of violin playing.

How to Avoid Neck Chafing

By ROBERT BRAINE

in playing, the violin is held too tightly against the neck, and if the player moves the violin to and fro with a swaying motion, the edges of the violin rub against the neck and jaw-bone, causing an irritation which results in a sore place, and possibly, in time, in a callus or lump. Almost every violin player and student suffers from this trouble, more or less, at some time. Many write to THE ETUDE about it. A society *débutante* wrote not long ago that she was going to give up violin playing altogether, because the violin made "unsightly red places" on her neck.

Some time ago a violin student wrote that he was somewhat alarmed at a sore place on his neck, where the violin pressed when he played, and wondered whether there was any danger of blood-poisoning or a malignant growth resulting. Some of the sufferers from this trouble rub all sorts of salves and ointments on the chafed places, or resort to massages and various other treatments. They do everything, in fact, but go to the root of the trouble, which is the proper holding of the violin so that it will not chafe the neck and jaw-bone. The violin should be held between the jaw-bone and the collar bone and shoulder. It should not be violently pressed against the neck and held with a "grip of death" against the collar bone as some do. If this is done and if at the same time the player sways the head of the violin to and fro as he plays, chafing of the jaw and neck is almost certain to result, causing sore places and even callosities or lumps, if this faulty method is persisted in.

I have never known of a specific case of malignant growth caused by the rubbing of the violin on the jaw-bone or neck. Still, there may have been cases, since it is supposed that such growths are caused by a constant irritation at some certain spot on the body. Our correspondent will be wise if he consults a good doctor, in case the irritated spot on his neck does not heal. The chances are, however, that it will heal rapidly if he stops playing for a time.

Lumps, calloused places and sore spots

resulting from the rubbing of the violin against the jaw-bone or neck are very common, but it is extremely rare that anything serious results from them. One of my first violin teachers had a lump almost the size of a robin's egg on his neck caused by the pressure and rubbing of the violin, but he never suffered any ill effects from it any more than if it had been a wart.

Many violinists who are troubled with this chafing from the violin get relief by using a chin rest with a soft rubber top (which can be obtained from any music store) or by covering the chin rest and the ribs of the violin with a silk handkerchief or muffler. This should be folded once or twice and forms a cushion which protects the jaw-bone and neck from the rubbing of the violin. When the violin student attends a symphony concert he will note that many of the violinists use handkerchiefs in this way. The handkerchief is not fastened to the violin or chin-rest, but is simply draped over the chin rest and the lower part of the violin in such a way that it will come between the neck and the edges of the violin.

The best protection of all for the student, however, is, to hold the violin *perfectly still* while playing and not let it *sway around*, for it is this movement which chafes the neck. He must also be careful not to press the violin too tightly against the neck. For if he constantly has this tight grip and at the same time moves the head of the violin around with a swaying motion, it is no wonder that the violin rubs the neck until sore spots, callosities and lumps appear.

In my younger days, playing the violin and teaching, I averaged from four to seven hours' strenuous playing daily for years at a time; but I can never remember being troubled with irritation of the neck caused by the pressure and rubbing of the violin. This was because I was careful to hold the violin perfectly still, when I was playing, and did not use too much pressure in holding it.

Physical Disablement and the Violin

By SID G. HEDGES

Frequently people hampered by some physical disability from mixing much in the turmoil of ordinary life have that serene, artistic disposition which makes them "born musicians."

But their physical handicap tells, too, against their chance of becoming musicians. A man who is lame and unable to use his feet cannot, whatever the ardor of his

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Storing a Violin.

S. V.—As the violin of your deceased friend is to be stored away and not used for several months, or possibly years, its proper care is important. Your idea of wrapping it in a silk bag and keeping it at all times in a leather plush-lined case is a good one. It should not be subjected to great extremes of heat or cold. The upper shelf of a closet in a down stairs room which is heated in the winter would be a good place to keep it. Keep it strung up and in tune, and it will be all the better if it is played on occasionally. The hair of the bow must be loosened. It must not be stored in a damp closet.

Gaglianum Label.

M. G. D.—Translated, the label in your violin would read: "Januarius Gaglianum, a pupil of Antonius Stradivarius, made this violin in Naples (Italy) in 1756." This maker made some very good violins and they are valuable. Yours may be only an imitation, however; you will have to send it to an expert to discover its true make and value.

Factory "Hopfs."

Mrs. S. J. C.—Joseph Klotz made some excellent violins, but I can tell you nothing about the value of your violin, without seeing it, as the value all hinges on whether it is an original or an imitation. Of course there is a possibility that it is an original. 2—There were only two Hopfs of any note, but their work is so frequently imitated as to produce a vast number of "factory Hopfs," some of them of very slight value. These are usually branded "Hopf" on the back. You will have to show your violins to an expert who will put the correct valuation on them.

Left Hand Pizzicato.

Mrs. J. T. H.—In the last study in F. Mazas' "Special Studies, Op. 36," the left hand pizzicato notes are played with the little finger (4th finger). In the Fifth Air, by Dancla, the left hand pizzicato chords are played with the third finger of the left hand. However, in all the pieces you name, either the third or fourth finger could be used, if practicable, without being wrong. In passages of this kind the little finger gives the fullest tone because it is farthest from the finger or fingers which stop the notes.

Snake Rattles.

A. L. M.—Nothing could be more absurd than the practice of putting snake rattles inside the violin, with the idea that it will improve the tone. It is hard to say where this ridiculous "country-diddle" custom originated. However, you may rest assured that the best place for snake rattles is on the end of the snake, to give warning of his approach. In a violin they are a detriment rather than a benefit to the tone.

Label in Fragments.

C. R. R.—There are too many missing letters, in the copy of the fragmentary label you send, to judge who was the maker. It is somewhat in the nature of a puzzle which it would take a great deal of time to work out. 2. I cannot find the name of the maker of your violin listed in any work on violin makers.

Address of Violin Maker.

F. W. G.—I do not know the address of Walter H. Mayson, the English violin maker who lives in England and who is the author of the work, "Violin Making." However, if you will address a letter to him in care of J. H. Lavender and Company, 2 Duncan Terrace, City Road, London, N. England, I have no doubt they will forward it to him. 2. You can obtain a number of works on violin making and repairing from Lyon and Healy, Washburn Avenue and Jackson, Chicago, Illinois.

Not Traceable.

A. L.—Sorry I cannot trace the maker whose name you find on the label in your violin. The nearest that I can find to it is "Sebastian Bach, Breslau, 1730-1780." This maker followed his own model and made some very fine instruments. If you will send your violin to an expert he may be able to settle the matter definitely.

Mozart Interpretation.

A. R. K.—I should advise you to follow the notation of the Joachim edition of the "Fifth Violin Concerto" of Mozart, which you have, as Joachim was a wonderful interpreter of the classics and knew all the traditions of the violin compositions of Beethoven and Mozart. There was probably no violinist in the history of art who was greater as a Mozart player. 2. In various editions we find passages played in grace notes, and again these same passages played out without grace-note notation. Either way is often in good taste.

Study at Forty Years of Age.

R. F. G.—Genuine Cremona violins, made by Amati, as the label in your violin says, are very valuable; but there is not one chance in a million that your violin is a real Amati, as most of these labels are counterfeit. Read advice to owners of sup-

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

posed old violins, at the head of the Question and Answer Department in THE ETUDE. 2. Whether or not it would be advisable for you to take up the study of the violin at the age of forty depends entirely on what purpose you would expect to make. At that age one may hope only to learn very easy melodies and the easiest grades of violin music. If you would be satisfied with that much and if you really love the violin, you would no doubt get much pleasure out of your studies. If, however, you hope to play difficult violin music, you would no doubt be disappointed. The best way is to try it.

Not Genuine.

M. C. M.—Read advice to owners of supposed old violins at the head of this column. Your violin would be very valuable if genuine, but there is not one chance in a million that it is.

Stringing a Viola.

M. C.—I do not know the address of any violin expert in your city. Telephone any first-rate violin teacher; he can no doubt supply the information. You will also find the names of violin experts by consulting the list of dealers in old violins in the advertising columns of THE ETUDE. Experts charge different prices for examining old violins. 2—If you put viola strings on your violin, and tune it like the viola, it will not sound like that instrument, because the viola is larger than the violin and the viola strings are longer, from bridge to nut. The larger size of the viola, the increased length and thickness of its strings, give it a different tone quality from that of the violin.

The Tilt of the Bow.

R. B.—If you play the compositions you name really well, I should judge it will not be long before you can attempt the first movement of the Mendelssohn "Violin Concerto." Possibly it would be better to put it off until you have mastered the Rode "Caprices" and two or three easier concertos. However, it would do no harm to try it now, and lay it aside until later if you find it too difficult. 2—Some violinists do play with the flat of the hair, but the great majority play with the stick of the bow inclined towards the fingerboard. In the latter method only a part of the hair touches the strings when the bowing is light, producing a soft tone. An increase of the pressure causes the full width of the hair to attack the strings and therefore a stronger tone to be given off. It will thus be seen that the player can vary the strength of the tone by the pressure, the harder pressure naturally requiring more hairs to set the string in vibration, and the softer, fewer. 3—There are two scales in music, the natural scale and the tempered scale. The piano, organ and some other instruments are played according to the tempered scale, in which F sharp is identical in pitch with G flat, C sharp with D flat, and so forth. The violin, viola and cello are among the instruments played according to the natural scale, in which tones like the above are not identical, as they are in the tempered scale.

The Good Teacher.

S. S.—I cannot undertake to pass on the teaching ability of a violin teacher whom I do not know, have never seen and have never heard play. Fifteen years is very young for a teacher of advanced students; however, the young man may have a special talent for teaching. In choosing a teacher a safe rule to follow is to select one who has produced many good pupils and whose playing shows careful training.

Taste in Strings.

A. J. M.—Violinists have different opinions in regard to the best way of stringing the violin. One of the greatest living concert violinists advises the following: silver wrapped gut G, aluminum wrapped gut D, gut A, steel E. This is about as good as you can do. 2—Among the most difficult pieces written for the violin are: "Concerto in F sharp minor," by Ernst; "Concerto No. 1," by Paganini; "Concerto in D," by Tchaikovsky; "Witches Dance," and "Variations, I. Paganini," by Paganini. There are others equally difficult, of course. Such compositions are intended only for the virtuoso. 3—There is no such thing as the "greatest living violinist in the world." By that I mean there is no violinist universally acknowledged to be the greatest. Authorities would differ on that point. Besides, one violinist might be supreme in one type of music, and others in another. It is a matter of individual taste.

Montagnana.

P. D.—Bauer, a well known authority says, "Montagnana, Domenico, Cremona (and Venice) 1710-1750, pupil of Stradivari." His violins stand in line with the finest of Cremona, and are so extremely scarce, that for the price of a genuine Montagnana, a Stradivarius or Guarnerius can almost be bought. I find specimens of this maker.

(Continued on page 907)

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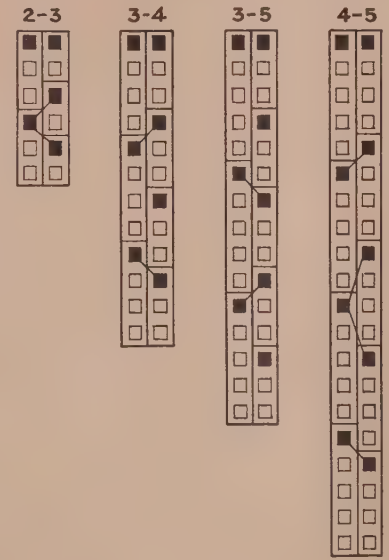
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Rhythm Ratio By ALFRED WIDEMAN

“HOW CAN I play such opposing rhythms as two against three, three against four, three against five, and four against five and be sure of the absolute ratio of these puzzling mariages of opposing personalities?” Answers to this oft-repeated question are apt to be disconcertingly vague, leaving the student in a state of great uneasiness over the problem. But why be satisfied with vagueness in a situation which deals with so exact a quantity as numbers? This factor can be mastered in a few minutes and in a very pleasant way, through the use of the rhythm chart.

In the explanation of this rhythm chart



let us consider the example that deals with three beats against five. The first step is to find a common denominator of three and five, the smallest number that will contain either of them a certain number of times without a remaining fraction. The smallest common denominator of three and five is obviously fifteen. Representing each rhythmical pulsation by a square we have two vertical rows, side by side, each containing fifteen squares. The next step is to divide one group into three equal sections and the other into five. There being fifteen squares, the side divided into three parts is seen to contain five squares each and the side divided into five parts, three squares each. The first square in each subdivision is made black, the black squares indicating the actual beats sounded. (These black squares are connected with lines according to their close grouping simply to aid in their visualization.)

A Cross-Rhythm Puzzle WITH A PENCIL in our right hand and one in our left, we next hop down the chart with the pencils, striking them absolutely together and making them jump from the squares at the top regularly to each succeeding square below until the bottom of the chart is reached, fifteen hops to a cycle. Then we repeat the process, making an accented blow with the pencil, be it the right or left one, whenever it lands on a black square. The light touching of the white squares is merely an aid in spacing the beats, the black squares, heavily struck, representing the actual sounded notes.

With the accented hopping repeated again and again, until we finally sense the ratio of the combined rhythms, we abandon the chart and try the beats on a table, there being no need then to move the pencils other than to lift them up and down for the actual beats.

Next we try tapping the rhythms with two adjoining fingers of the same hand, instead of the pencils, holding the hand in piano position on a table. As a memory aid, a foolish but useful little sentence or phrase may be fitted to each rhythm combination and spoken with the corresponding taps of the pencil, such as the following:

2 - 3	3 - 4	3 - 5	4 - 5
I -	Rain'	Jack'	Small'
-nev'-	-	-	-
er -	-wa'-	-bumps'	-
-knew'	ter -	-	-peb'-
-	-	his -	bles -
-	-in'	-head'	-
-	-	-	-
the -	-	-	-one'
-dish'	-when'	-	-
-	he -	by' -	-
-	-	-	-
-	-falls'	-one'	-
-	-	-	-
-	-	-	-
-	-	go -	-
-	-	-down'	-
-	-	-	-
-	-	-	-

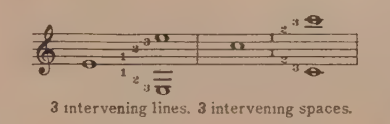
After the relationship of beats is mastered, we practice by exchanging values between the hands. For example, in the three against five combination, if we began with three assigned to the left hand and five to the right, we practice awhile tapping five beats with the left hand and three with the right.

Pencil marks may be avoided in the tapping on the chart by our covering the page with a sheet of glass. Extreme ratios not given here may be worked out as the need arises.

Rapid Calculation By GERTRUDE WALKER

A SYSTEM which enables the executives to make rapid calculations on costs and selling prices is most important to the success of any business. So, in music, a few rapid calculation rules help immeasurably. For instance, ledger lines may be “calculated accurately” at a glance if the following little rule is observed.

If a given note is on the line, then the note either an octave higher or lower is on a space with three intervening lines



between. Also, if a note is on a space, then the note an octave away (above or below) is on a line with three intervening spaces.

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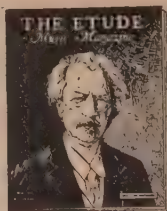
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Musical Jargon of the Radio Clarified

(Continued from page 844)

in form but at the same time rather descriptive, romantic or programmatic in character. It is connected with no large work and is intended purely for concert use. Gade's "Ossian," Sibelius' "Finlandia," Mendelssohn's "Hebrides (Fingal's Cave)" and Tchaikovsky's "The Year 1812" are of this type.

(5) Potpourri Overture: One loosely constructed from melodies to come later, as is the case with the overtures to almost all light operas. Even the overtures of Bellini, Donizetti and Rossini (with his "William Tell" excepted) are in this form and are mostly superior only through their finer melodic material.

(6) Wagnerian Prelude: Really a Symphonic Poem developed from themes to be used later in working out the musical drama. All the later Wagner works as well as many of the more recent Italian operas (such as Verdi's "Aida," Leoncavallo's "I Pagliacci" and Puccini's "La

Bohème" and "Madame Butterfly") furnish examples of this form.

* * * *

Paeon (Greek): Originally a hymn of deliverance addressed to Apollo in gratitude for success in battle. Later it became a song of invocation before battle or a song of triumph afterwards, addressed to any deity. In modern usage, any highly conceived hymn or song of joy, praise, triumph or thanksgiving.

* * * *

Pantelon (French): One of the movements in a Quadrille. Sometimes applied also to a fanciful, humorous piece in dance rhythm.

* * * *

(Music lovers and radio friends, who follow this monthly series, will find in it a kind of illuminating course of musical appreciation, which will add enormously to the joys of "listening in.")

Rhythm Instruments and Rhythm

By HELEN OLIPHANT BATES

ONE or two simple rhythm instruments, such as the tambourine or cymbals, form a valuable part of a teacher's equipment, even though she does not have a rhythm class or orchestra. When rhythmic difficulties arise in the private lessons of young children they may frequently be solved on the tambourine.

Why should rhythm be easier on a rhythm instrument than on the piano? Because, on the tambourine or cymbals the only thing the child needs to think about is rhythm, pure, unadulterated rhythm, while on the piano he must think of reading notes and connecting them with the proper keys, keeping five fingers in place and working them at the right time and in the right way, changing the pedal and doing a dozen other confusing things. When rhythm is separated from these distracting companions, it can generally be easily mastered.

The music should be played as written while the child beats the rhythmic pattern first of one hand, then of the other. As soon as the child feels the rhythm, he should be able to transfer it to the piano without further trouble. In case of difficulty, all technical problems of the piece should be eliminated and the rhythm tried out on a single note or a single group of three or four notes in easy position.

Another use of rhythm instruments is to play a composition of a grade higher

than that in which the pupil is studying and let the pupil play the rhythm of the melody as you play. This practice will not only develop rhythmic feeling and prepare for more advanced study but will also increase the pupil's knowledge of musical literature.

A pupil who has played the rhythm of a piece has, in a small way, studied it. He will consequently have a better understanding of it than he could get from many times merely listening to it. This latter use of rhythm instruments could be made far more interesting if used as a part of the work in a class of appreciation, but, in the absence of such a class, good results can be obtained from a few minutes, once or twice a month, during the private lessons. Theoretically speaking, the same results should be obtained from tapping on a book or table as from beating on a tambourine; but a great difference exists in the psychological effect upon the pupil. Tapping on the table is work, while playing a rhythm instrument is fun.

It is still greater fun if the child has several different kinds of instruments that can be tried at various times. How he will look forward to rhythm drill when he knows that next time he can try the castanets, and, the time after that, the bells! Furthermore, these rhythm instruments can be made to sound quite pretty and effective in combination with the piano.

Postage Stamps and Music

(Continued from page 858)

today, but their music has had its place of real importance, even if more utilitarian than artistic. The other end of the scale is represented by the stamps given over to the portrait of a great musician. Quite naturally the portraits on a nation's stamps are most frequently those of rulers and national leaders. To supplant some of these by distinguished composers honors both the musician and his country.

SELF-TEST QUESTIONS ON MR. BOYD'S ARTICLE

1. The portrait of what musician living today has been represented on a series of postage stamps?
2. Name five Austrian musicians to be pictured on postage stamps.
3. What instrument of music is oftenest pictured on stamps and why?
4. What other instruments have been pictured on stamps?
5. Why is philately a particularly cultural pursuit?

"Nothing in piano playing is so important as the left hand, which is not sufficiently worked separately and apart from the right. It is the perfect execution of the left hand that gives one assurance; its rôle is for more important than that of the right. With an assured bass, all sorts of awkward difficulties would disappear of their own accord."—ISIDOR PHILIPP.

To Cure the Habit of Hurrying

By A. LOUIS SCARMOLIN

1. WHEN you begin your practice period, do not limit your time. Be free to practice a half hour longer than usual, if you desire. This will prevent anxiety at having to finish in a certain length of time.

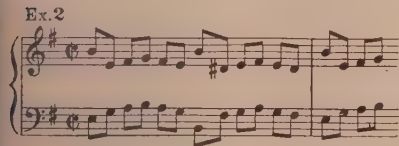
2. Acquire poise. Take a good, long breath every once in a while. Above all, relax at every opportunity. Do not under any circumstance allow yourself to become tense.

3. Observe each sign. Read the notes themselves. Read also above and below the notes. In fact, read the composition over carefully before even touching your instrument. Remember that the most important part of music study, in fact, of any study, is the mental part. It is what the mind absorbs that in the end really counts.

Now let us presume that you are about to study the "Etude No. 2 of Cramers' Fifty Selected Studies"—the one in E minor. If you are in the habit of playing fast, you are apt to play it (as is very often the case) as follows:



Or, you might play it in this manner:



But let us pause for a moment and really examine this Etude:

Sing, Then Play

By JOSEPH RUSSELL

TEACHING the pupil to listen to tone is very important. It should be neither neglected nor deferred, since the ear guides to a significant degree the use of the hand in fine playing.

Before the actual playing of the piece, it is a good thing to have the student sing its melody. Two important steps are accomplished by this. The pupil feels the music more intimately; and the power of sight-reading is quickened.

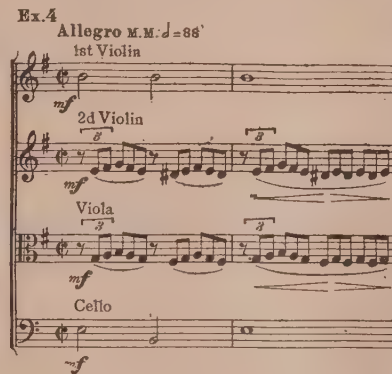
We find that a word pronounced by another strikes the listener's ear and becomes for him a model to which he adjusts his articulating organs; that is, he tries to imitate the sound and pronunciation he has heard.

Here we are applying this same principle to playing an instrument. The phrase sung gives a physical impression to the ear and mind, which coöperate with the hand in correct playing. These small but essential steps teach the hand to proceed with much more intelligence and less hesitation.



You can plainly see that there are two half notes and several eighth notes serving as triplets in the right hand. In the left hand there are two half notes and the same number of eighth notes, also in triplet formation. This figure continues almost throughout the Etude.

There are therefore four distinct parts. Each one should be clear, and each note should have its full value. Now try to imagine that the Etude was written for string quartet. It would look like this:



Play it very slowly and listen for the first violin and the 'cello parts. See that they blend together in perfect accord, and that the second violin and viola move along smoothly together. After a little practice of this sort, with understanding behind it, you will have gained much more than if you had played for hours. After all, it is not a question of how many notes you can play, but of how near you can get to expressing the composer's thoughts.

There is still another important point in the student's favor. Singing the first pieces correlates piano training with Public School Singing.

Too much emphasis cannot be laid on this singing-before-playing habit. Through it, the time is caught as a whole. The accents, the phrasing, the cadences, all these must be mentally pictured before the hand can interpret them. For, once the voice has phrased a melody as it should be phrased, the hand will not be apt to fail to play it in that way. This also teaches the hand to be a "good singer," which is the secret of "soul" in playing.

By this practice memory also is cultivated and the mind broadened.

So, four highly important points for the student-beginner are:

First: Read the piece silently.

Second: Sing it.

Third: Again read it but with eye and hand.

Fourth: Play it.

"The radio has created a generation of people who listen to music rather than play it. More music is coming into the home, but the piano in the corner is silent. It has resulted in a recognition by many of classical music, which I classify as 'music that has lived.'"—JOHN PHILIP SOUSA.

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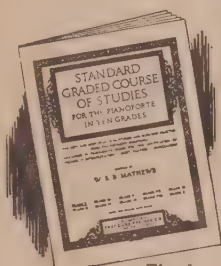


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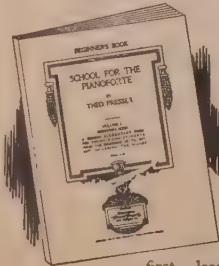


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Requirements of the Radio Singer

(Continued from page 849)

a staff member may appear and hold up one or two fingers indicating how many minutes to go. So the first rehearsals are measured for time limits. On the night of the broadcast there is a rehearsal from six to eight P. M., with orchestra, before the microphone. After which I rush home, grab a bite to eat, dress and rush back to the studio by nine-thirty for the broadcast.

The long rehearsal is held on the night of the broadcast because then the program will be fresh and more apt to go as intended.

Broad Musicianship

SPEAKING of rehearsals, they are an important consideration to anyone who would broadcast. A rehearsal with a large body of musicians is expensive. So rehearsals are held to a minimum and made only as long as is absolutely necessary in covering the ground. This means that the radio singer must have qualities of musicianship as well as those of voice. He must be able to read almost anything at sight. In ensemble work he must be particularly apt. The question of musicianship is a stumbling block to many singers. They think a lovely voice is all that is needed, whereas it is but one of the requirements. The radio singer may be called upon to take a part at a moment's notice in an ensemble, say, to rehearse the part in the afternoon and broadcast it in the evening. A director has no time to stop a costly rehearsal and correct a singer who stumbles over time or notes. Such a singer is soon eliminated no matter how excellent the voice may be. A solid musical training is well-nigh essential.

In addition the singer should have the gift of song—that is, song should be the natural means of expression. Perfect pitch is of next importance. In a vocal duet, if one of the singers is off pitch, blasting results. Then comes the control of color in a musical phrase. The color determines the expression. And, lastly, comes articulation, since upon this depends whether the auditors will understand the words.

Blasting

UNDoubtedly the one greatest fault of radio singers is overloading the microphone, which causes blasting. Nine out of ten of those who seek auditions blast and are therefore quickly eliminated. There is a common misconception about blasting to the effect that volume, particularly on high notes, causes it. That is one reason we have so much soft singing. But I have found that a high note properly produced will not blast no matter how much volume is used, whereby a shrill note will do it invariably. It is seldom possible to overload the microphone in the lower register, but there is always that possibility in the high register unless the tone is clear cut and resonant. There are tricks to avoid blasting such as moving back from the microphone, turning away and others, but I never resort to them. I stand about arm's length from the mi-

crophone, remain in that position and sing just as I would on the concert stage.

A plan which I have found helpful is to finish on the last note with the orchestra. In concert, if the singer finishes first, he at least retains his position on the stage until the accompaniment ceases. But, in radio, if the singer finishes first, he is rather ruthlessly blotted out of the picture. So I try and hold on wherever possible.

The radio aspirant would do well to acquire some experience at one of the smaller stations before applying to the larger ones. There are a number of small stations scattered throughout the country, which at least offer a good opportunity of becoming acquainted with the microphone. Then, if the singer feels sufficiently prepared, he might try one of the larger stations.

To Obtain an Audition

A LETTER requesting an audition, stating qualifications and so forth, is the first step. The audition granted, a time is set and the aspirant comes to the studio with an accompanist and a few songs of his own choosing for a microphone test. This is much like a screen test in the motion pictures, the idea here being to see how well the voice "comes over." It is well to bring songs to the auditor with which one is thoroughly familiar, and it is far better to sing a simple song and do it well than to choose a difficult operatic aria which lies a little out of bounds. The candidate then sings into the microphone while the judges hear the result in another room. If there is blasting, the candidate is counted "out" at once.

But, if the first test is promising, another is given in sight reading. If this one is passed satisfactorily the singer is put on the pay roll and is subject to call at any time. While the pay is not large at first, it is adequate. The big point is that the doors of opportunity are thereby thrown open.

It is frequently said that only those with "pull" are accepted on the big chains. I have never found that to be the case. I do not know of any of the radio stars today who got their opportunity through "pull." In fact, many of them simply wandered into the studio unknown and took their audition as anyone would. If a singer did get in by "pull" he would not hold his place long unless he made a success with the public. For the public is always the final court of appeal.

SELF-TEST QUESTIONS ON MISS PALMER'S ARTICLE

1. What is the exploded theory concerning the "radio voice?"
2. What helps afforded the singer on the stage are denied to the radio singer?
3. How may the radio singer get "warmth" into his voice?
4. What is "blasting" and how may it be avoided?
5. What qualifications must the radio singer have besides a good voice?

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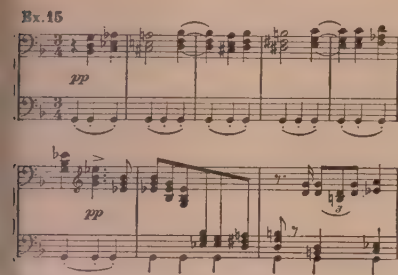
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BAND AND ORCHESTRA DEPARTMENT

(Continued from page 889)

overcome with remorse and despair because of his loss of her. He fervently longs for her and seeks oblivion in restless deeds:



The hunting motive is soon heard—calling to him the chase he was engaged in when he first met her. He resolves to search the world for his lost love and, in atonement for his error in dismissing her, he engages in a campaign against evil demons. His campaign is successful—doubly so, for he again finds his *Sakuntala* and the lovers are joyfully reunited.



The composer cleverly indicates this by a return to the two themes of the early portion of the overture, now proclaimed joyfully by the full orchestra.

The happy lovers now revel in recollections of the hour of the confession of their love; they praise the cause which served to bring them together for the first time, and they look forward confidently to a future filled with happiness.

*And without end we shall love each other!
O thou wonderful flower of paradise,
Which has breathed heavenly fragrance
into my soul!*

And so the overture is brought to a jubilant and joyous conclusion.

(Continued in January Etude)

Remembering Definitions

By OTTO RINDLISBACHER

IN ORDER to convey the intended expression of his composition to the player, the composer employs certain words to signify the accent, emphasis, movement and the volume and quality of the tone. These words are universally used in music, and, being of foreign languages, many American students find extreme difficulty not only in getting the correct pronunciation but also in remembering the definitions. A sort of memory system for connecting these words with similar words or words of relative meaning of our own language is given herein—a system which enables the student to take a “short-cut” with little effort on his part. Each person, of course, should first reflect upon the method by which he himself fixes ideas in his memory.

When we endeavor to recall a forgotten fact, our memory, in its travels toward the goal of thought, presents to us words of similar sound or meaning. Then the thing to do is to travel from the given starting point (word) through other like words to the thing we wish to call to mind (meaning).

To illustrate: let the broken line represent a train of thought.



Connect the word (1) with the meaning (4) through similar ideas or words (2 and 3) and the tendency of the mind will always be to get from 1 to 4 that way, 1 suggesting 2, 2 suggesting 3, 3 suggesting 4.

To demonstrate clearly the activity of the mind, I give an example with the musical word “forte.”

- | | |
|-------------|----------|
| (1) forte | (2) fort |
| (3) cannons | (4) loud |

The thing you wish to remember is the meaning. Consequently you unite each link to the idea which is most prominently suggested in your mental question. What

word does *forte* suggest? *Fort*. What does the mental picture of a fort suggest? *Cannons*. Finally, what do cannons suggest but a loud roar? You have thus formed a complete chain, each portion linked to the next. Of course *forte* of itself will not suggest *cannons* nor *cannons* loud, but having once passed your attention over that ladder of ideas the mental tendency will be to take the same route to the same goal. Once you have the fundamental definition it is quite simple to remember the various other intentions.

It is clear that the student must select his own intermediate words from the ideas most prominently suggested to the individual.

The student will be astonished at the simplicity of this system of remembering, and automatically, if a good musical dictionary is used, he will also have mastered the correct pronunciations.

Another simple way of remembering is to compare the similarity of musical words to their definitions. The following are a few common words with their simplified definitions:

<i>Accelerando</i>	.... accelerate
<i>Affettuoso</i>	..... affectionate
<i>Agitato</i>	..... agitation
<i>Animato</i>	..... animation
<i>Tempo</i>	..... temporal
<i>Spirito</i>	..... spirit
<i>Brillante</i>	..... brilliant
<i>Crescendo</i>	.... increase
<i>Decrescendo</i>	.... decrease
<i>Diminuendo</i>	.... diminish
<i>Ad libitum</i>	..... at liberty

It might be advantageous to copy the complete list of words in this manner, especially those with which you have the most difficulty. Study a good dictionary diligently and you will soon acquire a musical vocabulary which is convenient and essential to interpret correctly any composition. For “music minus expression is art without color.”

“An artist, although often under a great strain, works under no greater tension than many other people. And temperament is only bad manners. It shows lack of consideration for others.”—CYRENA VAN GORDON.

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A Difficult Rhythm

By A. EMENITOVE

A little of simple study will aid in the mastery of the usual rhythm, which is disturbing for many pupils.

The study here shown develops this figure from its simplest form.



This rhythmical plan contains good work for the first or second grade pupil. By careful practice of it an accurate execution of the dotted-eighth followed by a sixteenth note will be soon developed.

Chord Relationship

By MARGARET A. GARDNER

CHORD construction as well as the relation of chords seems to be the chief factor, at the present time, in teaching young children how to construct and build up their conceptions of harmony and also how to go to work when a new piece or study is put before them.

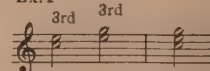
The names of tonic, sub-dominant, dominant and leading tone are very early taught and explained. In the beginning stages children are given an explanation of the difference between thirds, the large and the small thirds (major or minor) being pointed out.

The names "large" and "small" thirds come easy to the average child; the name of "family" (not scale) means more than a key-tone or any of the other names that apply to the first letter. "Family" seems to suggest a group whose members are mutually related. "Family" and "tonic" are relatively easy for the young child to grasp, and, as the principal chords of the family are taught almost before reading is learned, the tonic comes to be used quite naturally.

The major chords and their relative minors present scarcely any difficulty, if the relationship is explained in a clear manner. Then the whole system of major chords and their relative minors is an easy book to understand.

In major chord C the large third is at the bottom, the small third at the top. Drill the pupil thoroughly in this till he can point out the major chord from any given letter.

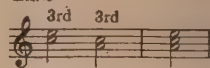
Ex. 1



A house is built from the foundation up. So we build all chords from the lower letter or root.

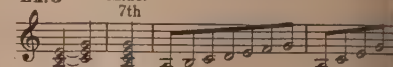
Take the chord of C. Omitting the fifth, or G, call C the middle note of another chord. The pupil will without a hesitation give A. Now we find the small third at the bottom and the large third at the top. A minor chord has been formed.

Ex. 2



in which there are two letters that belong also to the C chord. Likewise, within the compass of the two chords, that is from A to G, there are seven letters

Ex. 3 Minor 7th



As the large third is part of both the major and minor chords and the seven letters are in a line, we have formed the major chord of C and its relative minor, called so because they have so much in common. The twelve major and minor chords, twenty-four in all, can be learned in this way:

If the pupil is sufficiently advanced and can comprehend it, let him see that by putting the two chords in a line the minor seventh chord is formed on the sixth of every family.

That "Finishing" Touch

By DOROTHY BUSHELL

THAT NEW piece of millinery would not be "chic" or that well-pressed suit would lose half its value without that "finishing touch."

How about your pianoforte solos? Are they really ready to play in public or quite

fit for your friends to hear? Have you given them a final polish? Have you studied every expression mark and noted the correct value of every rest? Are they not also worth that "finishing touch?"

Let us remember, there are many keen critics in a small audience.

QUESTIONS AND ANSWERS

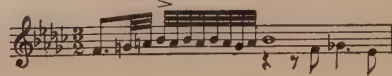
(Continued from page 883)

Bach's "Well-Tempered Clavichord"

Q. Will you kindly explain the execution of the trills, in measures 14, 24, 29 and 36 of Bach's "Well-Tempered Clavichord" Vol. I, Schirmer's edition, "Prelude VIII"?—L. B. S., Braintree, Massachusetts.

A—

Measure 14
M. M. ♩ = 200



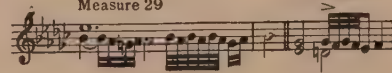
Measure 24



Measure 29



Measure 36



How to Memorize, by "Wholes" or by "Parts."

Q. What is considered to be the best method of memorizing music? An author on the subject has written: "Memorize poems and orations by 'wholes' and not by 'parts'. The method may seem hard at first, but it will prove to be the best." This paragraph

surprised me, as I had always been taught to memorize everything: poetry, music and orations by "parts." Does that statement really apply to memorizing music? I trust that you will answer this in THE ETUDE.—H. L. Siloam Springs, Arkansas.

A. You might be able to play short pieces from memory in this manner, but no important composition of any length. These have to be learnt "by parts," as you say. The various technical difficulties you may encounter are a sure help to your memory; and these are, usually, of such a nature as to require frequent repetition to ensure perfection. Therefore, study carefully the melodic and harmonic structures, singly and together, the fingering (many phrases are best learnt by some peculiarity of fingering), the phrasing (musical sentences), the modulations; these are your best aids to acquire a musical memory. Such is the method adopted by the best performers.

Diminished 7th and Dominant 7th Arpeggios.

Q. Will you please write me a two-octave diminished 7th and a two-octave dominant 7th arpeggio with the correct fingering for each hand?—W. R. T., Greenville, South Carolina.

A. Here is something much better than a bald exposition of these sevenths, better because more comprehensive. Get Vol. 896 of Schirmer's Library, containing Czerny's "Selected Studies for the Piano" and study specially Nos. 2, 3, 7, 9, 16, 19, 21, 25, 27. Part VI, page 108, and as many others as your musical urge may prompt you to consider. If you desire a more detailed exposition, it shall be given to you.

"To be a composer one must so love his work that he is ready and willing to sacrifice everything and be content to receive in return only the satisfaction which comes to one from the creation of his own works."

—RIMSKY-KORSAKOFF.

MUSIC SUPERVISORS' FORUM

(Continued from page 855)

of the *Souvenir* of Drdla, or the quietude of *Sous Bois*, it is a hopeless task to throw them into suite, sonata or symphony.

If youngsters have never heard the sound of water simulated in music, the accompaniment to *By the Waters of Minnetonka* is lost. The flow of the *Moldau* passes by as just some measures of notes, instead of the trickling rivulets, rills, streams, and branches that finally form the mighty river. Hear *Sea Gardens*; then try the first movement of "Scheherazade." Is it on land or sea?

If they have never become conscious of the story of "Peer Gynt" with its death, disaster, shipwreck and sublime forgiveness, they cannot understand the heartbreak in *The Sextette*, "Tristan and Isolde," or "The Flying Dutchman."

The third evil, omnipresent, is trying to teach with too little material for proper contrast and comparison. One cannot wave a fairy wand and hope to lead pupils to know the difference between the tone color of instruments without having many examples of them all for hearing. Impossible to hold the interest of pupils without fresh material used as wonderful examples of this, that and the other phase of the power of music as a language.

I would suggest, then, first securing a generous library of carefully selected records. Supplement this material by using the repertoire of the high school chorus and orchestra. Begin with simple lyric forms, characteristic rhythms, simple pieces but selections filled with variety of expression of light and shade, joy and sadness, sorrow and gaiety, strength and sweetness, night time, quiet and struggle, unrest, pleading, love and defiance—nocturnes, serenades, barcarolles, rhapsodies, caprices, suites and overtures, leading toward the symphony at a long last.

Present every number with a real purpose; after a selection has been heard, every little thought-provoking turn, phrase and chord, then draw from the pupils their own reactions to the meaning of the music. All will not express the same opinion. Play again, even many times, constantly leading by skillful, clear questioning, eliciting response at every point. Let the questions be always in the form of "either, or," drawing the differences finer, the discrimination closer. Tell little or nothing, rarely the title until the wits have been sharpened by argument and discussion. Interest will be keen and there will be no laggards. Proper preparation, sufficient material, skillful presentation insures success.

Not Too Much "First"

By E. KALISCH

Too much practice in the first position often retards a pupil's progress. In order to familiarize him with the other equally important positions have him play the scales

entirely on one string, always beginning with the first finger. Arpeggios may also be practiced this way with benefit. Too long study on any one thing alone is bad.

Merry Xmas



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THEODORE PRESSER COMPANY

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MASTER DISCS

(Continued from page 854)

by Columbia in their album No. 162. This symphony is unquestionably the greatest work that Stravinsky has given us since his famous "Rites of Spring." It was in his oratorio, "Edipus Rex," that Stravinsky first returned to classicism for inspiration. The result was a controversial and interesting work rather than a truly great one. One could hardly believe that a composer who had been so opposed to this type of composition in the beginning was entirely sincere in this work. In the present composition, his return to classicism no longer gives rise to the question of sincerity. Here is a surety of purpose that has not been in evidence in Stravinsky's music since the "Rites of Spring." The

religious feeling of this composition is vital, robust and compelling.

In the second movement, Stravinsky has written his most scholastic composition to date. Here we have a double fugue, freely developed, divided between orchestra and chorus. The result is a veritable triumph. The spirit of Bach lurks here, amalgamated with the spirit of the composer of the "Firebird" and the "Sacre." In the last movement, the culminating achievement of both the symphony and Stravinsky's genius, we have a mighty *hallelujah* mounting with increasing fervor and nobility to an unforgettable imposing close. The recording is excellently accomplished. It requires electrical reproduction, however, to do full justice to the second and third movements.

Correcting a Mistake

By C. L. MELLER

A TYPICAL American education—grade school, high school, university—and never a thought of music throughout it all! Such was the mistake the writer made, and thousands like him make. Now at forty-five years he, for one, has decided to correct this error and has taken up music seriously, as seriously, indeed, as some of his friends are taking up golf. "To what end?" his friends frequently ask. For the doubt which occasions this question and for the killing of the play instinct where music is concerned the professional musician is largely responsible. He wants to educate, he wants to elevate and he wants everybody in music to make a good living—all very laudable ideals indeed. But he fosters no spirit of play, such as those who sponsor golf, tennis and the like have developed. That music has recreational value to the player as well as to the listener is something that teachers are now happily beginning to recognize.

Play is for relaxation. Yet, where is there a game, from "mumble-peg" to golf, which can equal in actual relaxation practice on an instrument, when the attitude toward music is that of genuine play?

While his friends play golf to their hearts' content, the writer stays at home and toots his horn, feeling as certain of his recreation as they of theirs. Does he not overcome obstacles as one does at any game and with the same feeling of elation at each little success? What satisfaction as each technical difficulty is mastered! What a feeling of accomplishment when a scale is smoothly rendered! As for form, so much stressed in every game, where is there an instrument that does not require proper "form" in the playing of it?

In the barber chair one day the writer heard the barber call after a friend just leaving not to forget his instrument when he came up to the house the next night. Here were two, it was evident, who were in for a better time when they got together than many so-called educated men. Playing together makes for a form of convivality that is free from the necessity for small talk and the discussion, so often uncharitable, of absent friends.

In a similar manner, though in a broader sense, this applies to music in the home also. Children need not be given lessons with the sole object of making musicians of them. If they turn out so, well and good, though there is an all-too-prevalent type that one would not have them be for the world. It is as an addition to

home life and an added interest in school work that makes music, with its cost of lessons and instruments, an investment rather than an expense.

Nor will there ever be much trouble getting down to practice as long as music is approached in the spirit of play—competitive play, if you will.

Last year both the son and daughter of the writer played in the orchestra of a junior high school which they attended as new pupils after having spent all their previous young lives in a small town. Some of their teachers were indeed surprised to learn that the children were strangers in the big city and new to this school with its large attendance. Their music it was that helped to fit them the more smoothly into the spirit of that school, that gave them additional means for fitting themselves into a new environment.

Furthermore, the reader may understand the daughter's feeling when, because of her flute and her ability to play it, she was asked to join the school band, the only girl among thirty some boys. Just now she is especially industrious in her practice. For in the orchestra there are two other flutists. Though she has never said a word to that effect, it would seem that our young lady is going to show those boys what a girl can do. Thus it is that music is helping to make school life more interesting and more worth-while to these two youngsters.

In the home itself music has brought about a feeling of always having something interesting to do. It proved indeed a wise fore-thought for mother to have kept up her piano studies, for she never knows when she will be called upon to play an accompaniment for flute, cello or saxophone, let alone being asked to help in the matter of rhythm, phrasing, emphasis and such other difficulties as music presents to one and all.

A family orchestra music presents a considerable advantage over such a game as golf, for instance, in the matter of playtime activities. Father, mother and the children could hardly go on the links as a family foursome, but they can take their instruments and play together with a fair degree of success in spite of the difference in ages, interest and knowledge of music.

It is through such means as these that the spirit of competition, good sportsmanship and healthful entertainment within the family circle may be fostered.

"I think Hollywood has influenced my work very materially. I find that I compose faster here, that my surroundings and the noise do not disturb me—I like it."—OSCAR STRAUSS.

WORLD OF MUSIC

(Continued from page 833)

A MACDOWELL MEMORIAL in Washington is the object of a movement which has originated in the Chamber of Commerce of that city. A bill is to be introduced into both houses of Congress, which have control of all civic matters in the District of Columbia, asking authorization of the project.

AT THE LEEDS FESTIVAL (England), from October seventh to tenth, the novelties were "The Seasons," by Eric Fogg; "Belshazzar's Feast," by William Walton; and "Pervigilium Veneris," by Frederic Austin—a fine recognition and encouragement of native talent. Classic offerings were the "Mass in B Minor" and the "Double Violin Concerto" of Bach, the "Mass in D Minor" of Cherubini, and the "Solomon" of Handel.

THE PIANO TUNER TECHNICIANS' ASSOCIATION is a new organization, inaugurated in September in New York city, for "the uplift of the tuner-technician, a proper realization of his economic value, a desire to cooperate in the cause of good music," and "to condemn the perpetration of the cheap and fraudulent piano."

"MELLIE" DUNHAM, America's most famous "fiddler," who sprang into popularity through Henry Ford's patronage, passed away at his home in Lewiston, Maine, on September 27th. He started a wave of recognition of the old time dances.

THE AMERICAN SCHOOL OF THE AIR, for the development of appreciation of the best in music and literature among the children of the public schools, will be continued again this year by the Columbia Broadcasting Company. The series began on November 9th. Those interested in the cultural advancement of our country owe much of gratitude and encouragement to our major broadcasting companies.

LUIGI VON KUNITS, conductor of the Toronto Symphony Orchestra, and formerly well known as a violinist, died on October 8th. Born in Vienna, in 1870, where he early attracted the attention of Johannes Brahms and Johann Strauss, he came to America with a Viennese orchestra in 1893, for the World's Fair at Chicago. He was educated at the University of Vienna, the Vienna Conservatory, and received the honorary degree of Doctor of Music from the University of Toronto. He was widely known as both composer and writer.

THE ANNUAL SCOTTISH MUSIC FESTIVAL at Banff, Alberta Canada, was held for its fifth time, from August 27th to 30th. Music by bands of pipers, competitions in Highland dancing, games and singing, and the production of two ballad operas were leading features of the event.

THE NATIONAL ASSOCIATION OF ORGANISTS held its twenty-fourth annual convention, from September 7th to 11th, at Riverside Church of New York City. Items of peculiar interest were lectures by Father Finn and Hugh Ross, recitals on various church organs by Henry Doersam, Pearl Emley Elliott, Edward Egenschien, Andrew Tietjen and Thomas J. Crawford, and the singing of a group from the Schola Cantorum and another from Father Finn's polyphonic organization.

LEOPOLD PRINCE, Justice of the Municipal Court, Eighth District, of New York City, maintains and conducts a symphony orchestra of seventy-five young musicians from fourteen to twenty-three years of age. Judge Prince studied music seriously as a youth and played first violin in the City College Orchestra in 1900. He now returns to music as a hobby after his strenuous work of the day.

A MONUMENT to DONIZETTI is to be erected on the site of the house where "Lucia di Lammermoor" was composed. The Podesta of Naples is leading the movement.

AMERICAN FOLK SONGS, in their entirety, are being recorded by the Library of Congress, by means of films, phonograph records, photostats and other mediums.

A CHORAL ODE in honor of George Washington is to be composed by John Alden Carpenter, by invitation of the United States George Washington Bicentennial Commission. It will be performed during the celebrations of next year. Mr. Carpenter has been chosen for this particular recognition, because of his being considered to be a composer thoroughly representative of America and American ideas.

FIVE JAPANESE YOUNG LADIES pupils of a Japanese musician and teacher J. Sato, recently appeared in recital in Los Angeles. On the program were such compositions as the *Valse Etude* of Saint-Saëns, a *Fantasia* by Beethoven, and a piano transcription of the *Magic Fire Scene* from Wagner's "Die Walküre."

THE NATIONAL FINALS of the Intercollegiate Glee Club Contest, which heretofore have been held at Carnegie Hall of New York City, will this year take place at St. Louis, Missouri, on the second Saturday of March.

THE FIRST BAYREUTH BROADCAST from the Festspielhaus, to be heard in the United States, was that of August 18th when Act III of "Tristan and Isolde" came across the four thousand miles of space. The whole opera was to have come over the air, but unfortunate atmospheric conditions prevented the earlier acts from being heard.

FOUR LEADING OPERA HOUSES of Italy—the La Scala of Milan, the Royal Opera House of Rome, the Teatro Carlo Felice of Genoa and the San Carlo of Naples—are reported to have entered into a working agreement by which they hope to be able to offer sufficient inducement to prevent "too many" of Italy's best singers from coming to America.

ALFRED HALSTEAD, after forty-five years as principal flutist of the Scottish Orchestra of Glasgow, has resigned. A testimonial was arranged in his honor.

A LISZT COMPOSITION, hitherto unknown, has been discovered by the Polish critic, Mateusz Gliniski, in the archives of Bessel, a publisher, of Leningrad. It is called *Il Cantore Cieco* (The Blind Singer) and is a cycle of songs for voice and piano to the text of Alexiej Tolstoj.

COMPETITIONS

THE HORATIO PARKER FELLOWSHIP in the American Academy of Rome is open for its twelfth annual competition. It is available to unmarried male composers who are citizens of the United States. The competition closes on March 1, 1932. Full particulars are to be had from Roscoe Guernsey, Secretary of American Academy of Rome, 101 Park Avenue, New York City.

ONE THOUSAND DOLLARS is offered by the Hollywood Bowl Association for a composition for full symphony orchestra with no restrictions as to its form. Manuscripts must have been received before March 1, 1932. Full particulars may be had from the Hollywood Bowl Association, 7046 Hollywood Boulevard, Hollywood, California.

STEPHEN C. FOSTER PRIZES. Twenty-five to fifty dollars each are offered for "first editions" of Foster songs and for verification of data concerning some of his writings, for preservation in Foster Hall. For particulars, write Josiah K. Lilly, Jr., 618, Indianapolis, Indiana.

FELLOWSHIPS for musical research and creative work abroad, to a limited number are offered to both men and women irrespective of color, race or creed. Full information may be had from the John Simon Guggenheim Foundation, 551 Fifth Avenue, New York City.

TWENTY-FIVE THOUSAND DOLLARS in cash prizes and ten scholarships are offered to young singers of either sex between the ages of eighteen and twenty-five in the Fifth National Radio Audition of the Atwater Kent Foundation. Particulars of the 1931 audition may be had from The Atwater Kent Foundation, Albee Building, Washington, D. C.

An Etude Recital

THE unique program given here was sent to us by a good friend of THE ETUDE, Mrs. A. G. Staley. It was prepared and presented by her students at Warrensburg, Illinois.

An interesting feature of it is that, with few exceptions, all numbers of this elaborate program were selected from the pages of THE ETUDE. The table of references, below the program, will tell in what issues each composition appeared.

Here is a good suggestion for teachers looking for a novel entertainment.

THE SEASONS

SPRING

- 1) Quartet: *Voices of the Woods* Rubinstein
- 2) Solo: *Tis Spring*Ruebush
- 3) Solo: *Spring Folly*de Koven
- 4) Musical Reading: *Spring Gardening*Frieda Peycke
- 5) Piano Solo: *Spring Song* Mendelssohn

SUMMER

- 6) Chorus: *A Rose to Remember*. Felton
- 7) Solo: *You Stupid, It's June*. O'Hara
- 8) Musical Reading: *Saucy Sue* Helen Wing

- (9) Piano Solo: *To a Water Lily* MacDowell
- (10) Solo: *Rose of Love*.....Hamblen
- AUTUMN
- (11) Quartet: *The Last Rose of Summer*Perkins
- (12) Musical Reading: *My Garden* Mana Zucca
- (13) Solo: *The Lotus Flower*..Schumann
- (14) Solo: *In the Moon of Falling Leaves*Cadman
- (15) Piano Solo: *A Septembre*...Preston
- WINTER
- (16) Solo: *Snowtime*Tourjee
- (17) Reading: *The Christmas Story* Luke 3

(18) Medley: a. *O Little Town*
b. *Royal Babe*
c. *Ancient of Days*
Note:—(2) May, 1921; (3) April, 1929; (4) June, 1929; (5) September, 1917; (6) March, 1921; (7) June, 1928; (8) November, 1928; (10) May, 1925; (12) November, 1924; (13) October, 1925; (14) May 1919; (15) September, 1927; (16) January, 1920. For the assistance of those wishing to use the program, *O Little Town of Bethlehem* and *Ancient of Days* will be found in the standard hymnals. *Royal Babe* was adapted to the Barcarolle from "Tales of Hoffmann" by Offenbach; but, as the program is just a little long, if not easily found, this number might be omitted.

"I try to keep my mind open, but I cannot understand the meaning of most of the music that is being written today. On my program are the works of the modern composers, Debussy, Rachmaninoff and Schelling—but the average composer of today seems to be seeking color only, and color is not music."—1. J. PADEREWSKI.

MUSICAL BOOKS REVIEWED

Art Forms in Sacred Music

By Sister Marie Cecile

In the Catholic Church music has long been the spouse of religion. This union, blessed of Pope and priest, has brought forth the Gregorian Chant, polyphony and the Mass, as well as various other musical forms. Besides analyzing these types, distinguishing their special functions and tracing their later developments, the author elaborates on other aspects of Church music, its choral (rather than instrumental) character, and the religious works of our great composers. "The Creation," the "Saint Matthew Passion" and others such are described with true musicianly and religious feeling, a chapter being devoted to "Passion Music" and another to "Oratorio."

In music the shadows of sect and creed vanish, while the white light of religion shines forth. This book, by a Catholic sister, aptly displays this quality of breadth of greatness, of sublimity.

Pages: 180
Price: \$1.75
The Bruce Publishing Company

The Story of Our National Ballads

By C. A. BROWNE

In light, breezy vein the tales of the creation and the employment of some of our best known national ballads are recounted. As exciting as "front page news" is the story of the fashioning of "We are Coming, Father Abraham," and "Maryland, my Maryland," most touching the history of Stephen Foster who, poverty stricken himself, yet made us rich in songs, most thrilling the stories of battles with tunes for their sequels, most amusing the side-slants on the writers and heroes of the songs—for instance the ironical assertion of General Sherman that if he had known his march through Georgia would have bred the song of that name he would have gone around the state instead.

Songs lofty, lilting, sad, gay, rollicking and sentimental—this is the gist of the mill of our national feeling. May our writers in the present and future times of peace be enabled to voice tunes as lusty and sentiments as noble as those measured to the tread of war.

Pages: 315.
Full page illustrations.
Price: \$2.50.
Publishers: Thomas Y. Crowell Company.

A History of Music in Pictures

Edited by GEORGE KINSKY

Oftentimes children dimly feeling their way along the corridors of music are enticed onward by quick degrees by the sight of some picture which brings to life for them the person or the event which is before them for study at the time. Beethoven painted in a new attitude makes him "really-true," and the picture of the first trials

at notation gives the pupil an idea of the advantages involved in being able to learn simply the lines and spaces.

This book is complete of its kind, showing some 1500 pictures which portray not only the well-known subjects but rare pictures of old prints, primitive instruments, early opera houses, great paintings on the subject of music, and facsimiles of the letters and manuscripts of great composers.

The field of photography is searched to its utmost limits, and many portraits newly unearthed display—as in the beautiful Wesendonck portrait—unexpected bypaths pointing to the thoroughfare of music.

Pages: 363.
Price: \$8.00.
Publishers: E. P. Dutton and Co., Inc.

The Divine Art

By J. D. TOWNSEND

The curious connection between religion and music, so marked as to make one often seem incomplete without the other, has made this book rich in its varied aspects. Stress has been laid on music in its relation to Protestantism: the Huguenot Psalm book forms material for a dramatic chapter; Bach and Handel carry the banners of their faith. Though the religious attitude marks the whole volume, some chapters, more "secular," dwell on aspects of general human interest, such as the precocity of Mozart and the "joy" of the seeming sad Beethoven.

The earnestness, the sincere feeling, of the author would indicate that he, like Haydn, before starting the work, made a supplication for heavenly guidance.

Illustrations by Theodore Kerg.
Pages: 183.
Price: \$1.75.
The Abingdon Press.

Young Masters of Music

By MARY NEWLIN ROBERTS

Aside from a few far-fetched fantasies in the nature of the cherry tree chopping affair of Washington and the spinet-in-the-attic episode of Handel, descriptions of the child lives of the great are usually carefully avoided. So it is good to find a book which, while relying probably more on tradition than on actual records, still brings before us the masters of music as boys in their knickerbockers and as lanky youths who, before the end of the book, actually seem more real than the sage masters framed frowningly above our pianofortes.

The little goat-herd on the hills of Palestina, the lad of Cremona with his delicately carved box, and the boy who serenaded the Viennese with his own music, these hurry by with eager enthusiasm—leaving the aurora behind not of the school-room nor of the library of research but of fields and of laughter and of music as it sings in the heart of youth.

Pages: 320.
Colored illustrations.
Price: \$2.50.
Publishers: Thomas Y. Crowell Company.

ETUDE PREMIUMS



WELCOME GIFTS!

THESE attractive, fine quality articles are offered to you absolutely without cost in return for a few minutes of your spare time securing subscriptions for THE ETUDE. Hundreds of music lovers take advantage of this inexpensive way to remember their friends with welcome gifts. You can easily and quickly secure the required number of subscriptions—will be delighted with your rewards. Send FULL PAYMENT to us with each order. Return mail will bring the reward of your choice. Send post card for complete list of rewards.

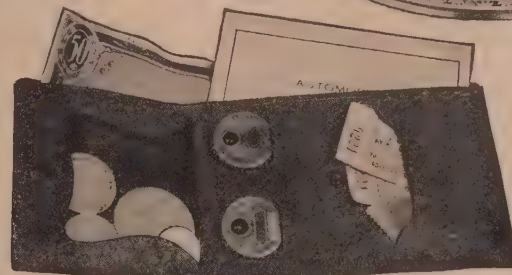
SWEETMEAT DISH

This Sweetmeat or Relish Dish is especially attractive and desirable—will make a delightful gift. The spun rim (diameter 8 3/4") and hinged handle are chromium-plated and therefore non-tarnishing. The four compartment glass insert is obtainable in either rose or green. Awarded for securing only THREE SUBSCRIPTIONS.



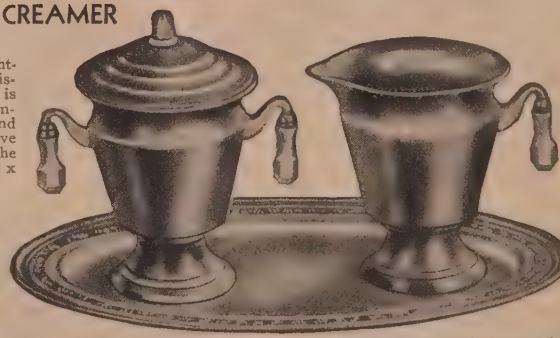
"LADY CARRIE ALL"

Designed by a woman, this "Lady Carrie All" will hold all the odd things that clutter a hand bag. It contains a bill fold, coin purse, ticket and stamp case, keytainer, pass case and card holder and is beautifully styled in enduring leather. Awarded for securing ONE SUBSCRIPTION.



SUGAR and CREAMER SET

You'll be delighted with this distinctive set. It is chromium plated inside and out and the handles have an ivory finish. The tray is 11 1/2" x 7 3/4" and the height of the Creamer and Sugar is 4 1/4". All three pieces are attractively embossed. Awarded for securing SIX SUBSCRIPTIONS.



BRIDGE CARDS WITH CASE



Bridge fans will welcome this French size deck of gilt-edge, waterproof cards in a beautiful, leather-lined case. Awarded for securing TWO SUBSCRIPTIONS.

ATTRACTIVE DIARY



Complete with lock and key, this leather-bound Diary makes a novel gift. Awarded for securing THREE SUBSCRIPTIONS.

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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



Advance of Publication Offers—December 1931

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

ALBUM OF ORNAMENTS—PIANO.....	30c
BLACK KEY DUETS—FOUR HANDS—MABEL MADISON WATSON.....	35c
CLASS VIOLIN INSTRUCTOR—BOOK TWO—HATHAWAY AND BUTLER.....	25c
DEVOTIONAL SOLOS—SONGS FOR CHURCH AND HOME.....	40c
EASIEST ORCHESTRA COLLECTION—PARIS EACH.....	15c
PIANO ACCOMPANIMENT.....	25c
FAMOUS BALLET MOVEMENTS—PIANO.....	35c
FIRST LESSONS IN DICTATION—GILBERT.....	40c
HOW TO PLAY THE HARP—CLARK.....	1.25
MAGIC BOWL, THE—CHILDREN'S OPERETTA—TREJHARNE.....	35c
ORGAN ACCOMPANIMENT AND REGISTRATION—CHAS. N. BOYD.....	2.00
PIANO JOURNEYS—BLANCHE DINGLEY-MATHIAS.....	30c
SOUSA ALBUM—FOUR HANDS.....	50c
SPRIGHTLY RHYTHMS—PIANO.....	35c
STORY OF NANYNKA, THE—PIANO—JOHN MOKREJS.....	40c
SUNDAY MUSIC FOR VIOLIN AND PIANO.....	45c
UNISON SCHOOL SONGS.....	20c
WINTER—PIANO SOLO COLLECTION.....	30c

EVERYBODY'S GLAD TIDINGS



Glad is a grand old Anglo Saxon word to typify the spirit of Christmas. In the olden tongues *glæd* also meant shining and Christmas is surely the shining day of all the year. No matter what may be our surroundings or circumstances, let us make our Christmas a glad Christmas. From the moment that Junior heralds the Christmas day with his toy trumpet to the last waking hours let us make this festival of gladness finer this year than ever. If you, dear ETUDE friend, have recently been visited with a sorrow, be glad in holy memories. If privation has come, look to the golden future. Don't miss the uplifting power of Christmas by failing to be glad. The beautiful lines that Browning put in Pippa's song have been an inspiration to many—

"Then take your fortune as it comes,
Whatever God may give,
And through the day
Your heart will say
'Tis luck enough to live."

But that is not enough. Let your Christmas gladness reach out to others. That is the great thought behind all Christmas giving. Be glad to give because there is no greater joy than giving.

THE ETUDE MUSIC MAGAZINE and its Publishers wish all of its friends everywhere in the world a

Merry, Merry Christmas

CHRISTMAS MUSIC

In the October and November issues of THE ETUDE MUSIC MAGAZINE mention was made in this Publisher's Monthly Letter of new Christmas music for the choir. By the time this issue reaches our readers it is probable that most choir programs will have been selected, and rehearsals begun, but if any choir director is still confronted with this task immediate recourse to Presser Service is suggested. In addition to our own comprehensive catalog of Christmas music and that of the JOHN CHURCH COMPANY, recently acquired, we carry a complete stock of the Christmas music of all publishers and can supply copies of any desired number on short notice.

This month we make an announcement of special interest to soloists. Charles Wakefield Cadman, celebrated American composer, has written a new song, *The Birthday Star of the King*, that is destined to feature many Christmas programs during the approaching holiday season. It is published in two keys, High Voice-Range F to g and Low Voice-Range d to E. Price, 50 cents.

Another solo that will prove interesting is *Thy Salvation Cometh*, by Louis R. Dressler, a pleasing song enhanced by a Violin Obligato. It, too, is published in two keys, High-Voice-Range F to a-flat and Low Voice-Range d to F. Price, 60 cents. The violin part is printed over the vocal score but may be obtained on a separate sheet for 15 cents additional. If time permits send for the 4-page folder *Christmas Music*, listing appropriate solos, anthems and church music.

Piano teachers who find that the pupil's interest is increased by giving a little number suggestive of Christmas will be pleased to learn that Mabel Madison Watson has recently composed a charming set of six easy pieces entitled

Christmas in the Country

Cat. No.	Price
25384 Snow for Christmas.....	\$0.30
25385 Song of Sleep and Snow.....	.30
25386 The Christmas Tree.....	.30
25387 Games and Toys.....	.30
25388 Playing in the Snow.....	.30
25389 March of the Merry Men.....	.30

Our *Christmas Entertainments* folder, listing these and many other piano compositions, operettas, songs, etc., may be obtained free for the asking.

THE STORY OF NANYNKA

FIRST PIANO LESSONS FOR CHILDREN
Opus 50

By JOHN MOKREJS



A most unique book which tells an interesting story about Nanyinka, a little Czecho-Slovakian peasant girl. The musical setting exemplifies certain steps in rhythm, notation and performance. The book is intended for use with very young pupils either in class or private instruction. Musically it is all that one would expect from this composer and yet it is entirely sympathetic to the limitations of the child's ability. Young pupils will enjoy playing the pieces in this book.

Progressive teachers, desiring to keep in touch with the very latest in teaching material, will do well to take advantage of the opportunity to secure a copy of this book at the special price in advance of publication for a single copy of 40 cents, postpaid.

OUR COVER FOR THIS MONTH



Christmas is a time for children, and happy indeed is the child who has not become so sophisticated as to have lost all the interest in the joy of make-believe. Christmas, with all the new playthings, is always a beneficial stirring of the juvenile imagination. F. Sherman Cooke, in the cover he painted expressly for this issue of THE ETUDE MUSIC MAGAZINE, in the charming handling of colors that is so characteristic of his work, gives us a Christmas morning visit with a sweet little miss who is giving free rein to the natural child-love of music and things musical through the happy use of her own playthings and toys, as well as some of the equipment fortunately available in her musical home. What the grown-ups might pass over quickly as just a pleasing Christmas decoration will prove a wealth of delight in its details to little ones, so be sure to share your ETUDE cover this month with our little friends. The artist has remembered even to give a reminder of the real story of Christmas in the star which he has made surmount all.

HOW TO PLAY THE HARP

By MELVILLE CLARK

This work had a limited circulation when published by the author, but it had such outstanding merit that we persuaded him to let us present it to the larger musical audience which our world-wide patronage represents. Harp experts tell us that it is the most sensible and "workable" book for harp students ever written.

The advance of publication cash price to our friends and patrons is \$1.25, postpaid.

CHRISTMAS GIFT SUGGESTIONS FOR STUDENTS AND LOVERS OF MUSIC

There is a jolly lot of fun in Christmas giving even though, in the shopping days prior to Christmas, there may have been puckered brows in trying to think of a suitable gift and even a few misgivings as to whether the purse could stand the strain. If you have anyone who has the least bit of interest in music to whom you would like to send a remembrance this Christmas, avoid any delay or puzzling over the matter by selecting a suitable musical gift. In this issue of THE ETUDE, THEODORE PRESSER Co. has several advertising pages mentioning a few of the things featured in the Annual Holiday Offer. If you want other suggestions than found on these pages, send immediately a postal request for a free copy of the complete Holiday Offer. In this Offer there are all kinds of suggestions that will delight young students of music, and the splendid albums of music, musical literature works, music bags and other items offer fine suggestions for the best of musicians or any adult music lovers. Above all, the THEODORE PRESSER Co. always aims with its Holiday Offer prices to grant savings that will be welcomed by many who enjoy trying to do as much as possible in Christmas giving yet must remain within a limited budget. Not only are special prices put upon albums and volumes which make very desirable Christmas gifts, but such a wide range of prices exists that there are pupil remembrances to be obtained practically as reasonably as the cost of a Christmas card. Don't delay action in order to insure having your gifts at hand in time to make your musical friends, young or old, happy on Christmas with the special thought you have for them.

MUSICAL CALENDARS MAKE EVER WELCOME CHRISTMAS TOKENS

Your calendar is one of the most important things in life. *The Encyclopedia Britannica* devotes almost fifteen pages to calendars, and their influence upon civilization. For years we have afforded our patrons an opportunity to get a calendar with a musical meaning so that thousands who need such a gift as a little Christmas token can secure it for a trifling cost.

This year eight favorite composers' portraits in full colors appear on the calendar with the theme of the most popular composition of each for you to identify. The whole scheme of the calendar makes a useful and attractive music room wall decoration acceptable to the eyes of artistic folk. Each calendar is a splendid specimen of the wonderful work of modern color lithography and the price is 10 cents, or \$1.00 a dozen. The calendars are ready for shipment now. They afford the practical teacher with a sensible means for promoting business.

DEVOTIONAL SOLOS

FOR CHURCH, HOME AND STUDY USE

The editors yet are searching for a few more numbers to round out this sacred song folio, a nice collection of about fifteen or sixteen numbers that will serve as real "stand-bys" for the church soloist. Voice teachers also will find these acceptable songs for studio work. This collection, while its songs will not be difficult, will have sacred solos of quality.

A single copy of this folio may be ordered in advance of publication at the special price of 40 cents, postpaid.


Count that day lost whose low descending sun
Views from thy hand no worthy action done.

—UNKNOWN

BLACK KEY
DUETS

FOR THE PIANO

By MABEL MADISON WATSON



In music as in all forms of human activity, there is a continual change, a constant flux. The pedagogic ideas which were quite the thing thirty or forty years ago have been supplanted by a large number of distinctive innovations. Among these is the system of commencing piano instruction by using the "black key approach," and Miss Watson's book employs his system most effectively. The various pieces are extremely melodious and all of them are well "under the hand." Some of the duets are for teacher and pupil, others for two pupils.

The special price in advance of publication for a single copy is 35 cents, postpaid.

THE MAGIC BOWL

CHILDREN'S OPERETTA IN THREE ACTS

Book and Lyrics by MONICA SAVORY

Music by BYCESON TREHARNE

There is great demand for good, singable operettas for children and it is gratifying that the standard of children's operettas is considerably higher now than in previous years. With the increased importance of music in our school curriculum, has come a greater ability on the part of pupils to perform really worthwhile works. This condition has, in a way, opened up new fields for some of our best composers and thus we find Byceson Treharne, a composer known for his many compositions of great merit and sterling musicianship, writing a children's operetta—a work that, while having all of the appeal that an operetta for children should have, at the same time will be worthy of rendition by the best trained juvenile groups.

Early publication of this operetta is promised but there is still time to have your name placed on the list to receive a single copy at the special price in advance of publication of 35 cents, postpaid.

ALBUM OF ORNAMENTS

FOR THE PIANOFORTE

Sometimes even fairly good pianists are not any too thoroughly familiar with the various ornaments and the signs that are used to indicate them. Possibly this is because the introduction of study of the embellishments of music has been delayed until the pupil is almost ready for Bach's works. As is the case in the previously published volumes of our series of "Albums of Piano Pieces for Special Study Purposes," this book permits the pupil to take up the study of the particular technical difficulty covered by the album in the early Third Grade and presents the study material in the form of pleasing, tuneful piano compositions. This book is now well advanced in preparation but, while it is still in the printer's hands, single copies may be ordered at the special advance of publication cash price, 30 cents, postpaid.

SPRIGHTLY RHYTHMS

FOR THE PIANO

Since the rhythmic appeal does mean so much, this collection has been conceived for the purpose of giving students, as well as the players of but average attainments, light compositions of good standard type which have delightful rhythms. For the most part, these numbers are such as will cause one to think of the ballet and toe-dancing soloist or groups, and the sure-marked rhythms of the dancer who, with his precision and grace, has lifted "jigging" up to an admired art. It can be readily seen how pieces of this character will prove interesting for study and recreation purposes to students in and around the third grade.

The advance of publication price for a single copy of this piano album is 35 cents, postpaid.

GRASSHOPPERS. GEE WHIZ!



In August representatives of the THEODORE PRESSER Co. took a 4343-mile motor business trip to the northwest. In Iowa and South Dakota they encountered the grasshopper scourge. At times grasshoppers were so bad that it was necessary to stop to pick them out of the radiator to keep the engine from boiling over. The farmers of that country, scanning their fields burnt to a dark sepia by the drought and then cleaned up by the grasshoppers who took the last remaining speck of green, could hardly see anything picturesque about the grasshoppers. Yet, there are grasshopper compositions without number. The most famous of these is of course Audran's opera "La Cigale." Among Grasshopper piano pieces are:

Grasshopper T. J. Hewitt
Grasshopper H. P. Hopkins
Grasshopper F. A. Williams
Grasshopper W. H. Neidlinger
Grasshopper. Children's Song

Grasshopper J. L. Osgood
Grasshopper C. Stamaty
Grasshopper W. M. Felton
Grasshopper A. L. Scarmolin
Grasshopper F. A. Williams
Grasshopper Dance W. D. Armstrong
Grasshopper Frolic R. R. Forman
Dance of the Grasshoppers T. J. Hewitt
Grasshopper F. Turner-Maley
Grasshopper Song S. A. Emery
Grasshopper March O. P. Endres
Grasshopper Green M. A. Erb
Grasshopper and Butterfly R. Miles
Grasshopper Newton Swift

Grasshopper Ella Ketterer
Grasshopper Hannah Smith
Grasshopper Dance F. L. Willgoose
Grasshopper Cedric Lemont
Grasshopper Frolic N. L. Hyatt
Grasshopper Family F. P. Rea
Grasshopper Parade R. M. Stults
Grasshopper Grant Schaeffer
Grasshopper W. C. E. Seeboeck
Grasshopper Frolic Paul Duelle
Grasshopper Frolic (4 Hds.) Paul Duelle
Grasshopper Mathilde Bilbro
Grasshopper Dance W. H. Potstock
Grasshopper Waltz M. H. Cochran
Grasshopper R. Richards
Grasshopper Hop H. Spencer
Grasshopper Waltz Geo. L. Spaulding
Grasshopper Hop Susan Schmitt
Dance of the Grasshoppers Louis Meyer

FIRST LESSONS IN DICTATION

By RUSSELL SNIVELY GILBERT

Experienced educators everywhere know that one of the best aids to memorizing is to have the student write out the matter that is to be committed to memory. Practical piano teachers, who have adopted the class teaching idea, also use this method for ear-training, a most necessary and useful feature in group instruction. In order to enable teachers logically to present such exercises to the members of their classes, Mr. Gilbert presents this work, which consists of two books—a manual for the teacher, giving complete instructions and the exercises in full, also a writing book for the pupil. In advance of publication these two books are offered in a single combination at the exceptionally low price of 40 cents postpaid.

EASIEST ORCHESTRA COLLECTION

Here is an orchestra collection which we believe will supply very valuable material for the beginning orchestra. The vital requisite of school orchestras especially is that they actually play music at the earliest possible moment after taking up their instruction. The very fact that even in the High School, there is opportunity for only a few years of orchestra playing, makes it absolutely imperative that the would-be player attain playing ability as soon as possible and without a lot of unnecessary, round-about preparatory detail. After the orchestra has been schooled in the very first principles of playing the various instruments, there is need for easy pieces to keep up the interest and to give the players actual experience in reading orchestra parts. This collection, now in preparation, will contain just the pieces necessary for this purpose. It can be used to follow any instruction book for the orchestral instruments. It will be orchestrated for all the parts of the modern school orchestra.

The special introductory price in advance of publication for each part is 15 cents, for the piano accompaniment book 25 cents, postpaid.

ORGAN ACCOMPANIMENT
AND REGISTRATION

By CHARLES N. BOYD



This is in every respect a highly practical book. It can be used in connection with any system, or method, employed for, or by, beginning organists. The musical examples in the book have been chosen with great care and serve as admirable material to illustrate the principles laid down by Mr. Boyd. Near the front of the book there is a very complete listing of organ stops, each stop being described in a brief but very definite manner.

The two volumes, making the complete work, may be ordered now at the special advance of publication cash price of \$2.00, postpaid. Not supplied separately.

SUNDAY MUSIC FOR VIOLIN
AND PIANO

Probably no more beautiful or inspiring combination of two instruments for church music may be made than the violin and piano, or organ. Most piano scores are easily adapted to the organ. That church musicians realize this is clearly shown in the extraordinary demand for copies of this book since our first announcement of its forthcoming publication. No doubt the introduction of the orchestra into the activities of the Sunday School and Young People's Church Societies has also influenced the demand for this type of music. It might also be mentioned that the compositions in this album will provide excellent material for Sunday playing at home, or at times when the quiet, meditative style of composition fits in with the mood of the performer. Single copies of this album, containing separate parts for violin and piano, but with the violin part printed in score, in the piano part, may now be ordered at the special advance of publication cash price, 45 cents, postpaid.

PIANO JOURNEYS

By BLANCHE DINGLEY-MATHEWS



This is the last month in which this book will appear in advance of publication. Previous "advance offers" have mentioned it as *Piano Pathways, Book Two*. It is the second book in Mrs. Blanche Dingley-Mathews' excellent and practical series of lessons for teaching piano in

classes. Mrs. Mathews provides that which so many thorough teachers of today want for their pupils—all of the attractiveness of pleasing material for teaching in accordance with the latest and best procedures for children, combined with what is necessary to supply the proper foundation so essential to real success in piano playing later on.

Since this book is to appear from press very shortly, this is the last opportunity for ordering a single copy in advance of publication at the special price of 30 cents, postpaid.

WINTER

PIANO SOLO COLLECTION

It is planned to bring out four albums of piano pieces, each of which in itself will be a fair sized suite on one of the four seasons of the year. The first volume which we shall be ready to deliver shortly is the one entitled *Winter*. Beside providing fine little third and fourth-grade compositions for piano students' study and diversion, this folio by its contents will suggest possibilities of a very interesting students' recital using as a central theme, "Winter." These numbers will have such characteristics as will bring to mind the various happy angles of Winter with its joyous sleighbells, happy holidays and times that seem so invigorating to make even grown-ups feel that there are mystic fairy folk and Jack Frost elves dancing about to set eyes aglow, cheeks atingle and deck the world with magic-like decorations in snow and ice.

"The sleigh is ready and the horses are prancing to go," so if you want to get a copy of this album while the special advance of publication cash price of 30 cents a copy is effective, be sure to send in your order immediately.

FAMOUS BALLET MOVEMENTS

FOR THE PIANO

Many of the great composers are at their best in what can be considered their lighter works. In the field of ballet, for example, such giants as Gounod and Wagner and Delibes lay aside their austerity and present us with music which can really be called infectious. Recognizing the tuneful appeal of some of the best of the ballet pieces, this collection has been assembled and will be found of great interest to all pianists. None of the selections is technically taxing for what we may call the average pianist.

The special advance of publication cash price for a single copy is 35 cents, postpaid.

UNISON SCHOOL SONGS

This collection should prove a real boon to music supervisors who must deal with school children not quite ready for part singing, particularly if it is desired to present these children before any gathering in chorus singing. We all know how clever pianists at large evangelistic meetings have enhanced the unison singing of hymns and gospel songs through effective, scintillating accompaniments improvised on the piano. This collection of attractive unison choruses offers piano accompaniments which are creations that help in giving a satisfying fullness and real effectiveness to renditions.

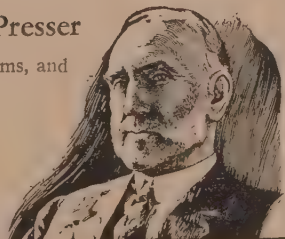
The advance of publication price for a single copy of this collection is 20 cents, postpaid.

Success Aphorisms of Theodore Presser

The late Mr. Presser had a decided gift for epigrams, and we are reproducing each month one of these.

ORIGINALITY

"I did it just a little differently."





CLASS VIOLIN INSTRUCTOR

BOOK TWO

By ANN HATHAWAY AND HERBERT BUTLER

The Second Book of the *Class Violin Instructor* by Ann Hathaway and Herbert Butler seems likely to attain the same popularity as Book One, judging by the number of advance orders already received. Certainly the class idea for violin instruction is proving a most practical one, and from teachers everywhere are coming reports of the splendid success they are having in this field of activity and of the special adaptability for this purpose of the *Class Violin Instructor* by Ann Hathaway and Herbert Butler. Written by two of the outstanding violin instructors of the Middle West, who have themselves proved the principles expounded in this book, it is only logical that the result should be a book of genuinely practical value. The second book will take up where the first book ends giving the pupil a thorough grounding in the first position.

The opportunity is again afforded teachers to secure a single copy of the violin part of this excellent work at the special price in advance of publication of 25 cents, postpaid.

SOUSA ALBUM FOR FOUR HANDS



Sousa Marches lend themselves amazingly well to four-hand arrangement. Not only do these Sousa duets make the particular bright and lively spot on a recital program, but they add a type of music just as characteristic of America as a Strauss Valse is of

Vienna. That is the reason why Dr. Stokowski selected Sousa Marches for one of the most famous records of the Philadelphia Orchestra. More than this, Sousa Marches in duet form make excellent "sport." They are real fun to play and knowing teachers use them to "pep" up students, as all students need such exhilaration now and then.

The advance of publication cash price for a single copy is 50 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

It is our pleasure to announce this month the publication of a book that we are sure many of our young friends of the gentler sex have been looking forward to with pleasurable anticipation. As regular readers of the Publisher's Monthly Letter know, when any of the works in the foregoing announcements are ready for publication, the advance of publication price is withdrawn and copies are distributed to advance subscribers. Copies are placed upon the counters and in the display windows of music stores and teachers desiring copies for examination may obtain them from the THEODORE PRESSER Co. upon the usual liberal terms.

Girls' Own Book of Piano Pieces is a companion volume to the very successful *Boys' Own Book of Piano Pieces* in that the compositions included are for students of approximately the same grades, two and three. The pieces, of course, are of an entirely different type. In this book will be found pieces of a light, graceful character, bearing titles that will appeal to young girl students. Teachers may use this book both for study and recreation as the educational side has not been lost sight of in making the compilation. Price, 75 cents.

Answering Etude Advertisements always pays and delights the reader.

REPRINTINGS A PROOF OF MERIT

In every great musical catalog the cream naturally rises to the top. By this we mean that only when the public demand compels reprinting is the actual value of a composition determined. This is significant news for the musician and practical teacher. Following is a list of the reprintings for the past month. There can be no guess work about these compositions and, therefore, it will pay you to scan the list carefully.

OCTAVO—ANTHEMS FOR MIXED VOICES

Cat. No.	Title and Composer	Price
10643	What Went Ye Out For to See?—Neidinger	.15
10783	Art Thou Weary, Art Thou Languid?—Wolcott	.15
10385	Jerusalem the Golden, March from "Athalia"—Mendelssohn-Mueller	.12
6260	O How Amiable—Buck	.06
10943	Lord, Thou Hast Been Our Dwelling Place—Wolcott	.15
20170	Rejoice in the Lord—Baines	.12
20283	Great and Marvelous (Mass in B flat)—Farmer	.12
20328	Love Divine, All Love Excelling—Baines	.12
10573	The Lord Brings Back His Own—Galbraith	.15
21025	Thy Sheltering Arms (Viennese Folk Tune arr. by Felton)	.12

OCTAVO—PART-SONG FOR MIXED VOICES

10498	Honey Town (A Plantation Lullaby)—Widener	.10
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OCTAVO—MEN'S VOICES

35014	Venetian Love Song—Nevin-Humphries	.15
20703	Land-Sighting—Grieg	.12
10792	Hold Thou My Hand (Sacred)—Bruck	.06

OCTAVO—PART-SONGS FOR TREBLE VOICES

10940	Pakoble (The Rose) (3-Part)—Licurance	.05
20525	Wu-um (Tewan Pueblo) (3-Part)—Licurance	.10
20034	Oh Love, Oh Love (2-Part)—Liszt-Douty	.15

SCHOOL CHORUS

20746	Would God I Were the Tender Blossom (Duet or 2-Part Chorus)—Arr. by Felton	.06
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ANTHEM COLLECTION

Stults' Anthem Book	.35
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SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
24535	The Trotting Pony—Watson	1	\$0.30
24429	All March—Johnson	1	.25
2312	Well Known and Favorite Melodies, Op. 19—Rickaby	1	.50
6946	Birdie's Singing School—Spaulding	1	.25
24807	A Dark Cloud Goes Passing By—Adair	1½	.25
23930	Dolly's Birthday Waltz—Rofe	1½	.30
19852	The Lobster Quadrille—Mari Paldi	2½	.25
6847	Dance of the Wood Sprites—Forman	2½	.35
22618	In Schubert's Day—Krentzlin	3	.35
25131	Mr. Ming (Chinese Dance)—Baines	3	.50
16446	Goya (Spanish Dance)—Anthony	3	.35
2998	March of the Flower Girls—Wachs	3	.35
25174	Lavender and Lace (Valse Romance)—Williams	3½	.35
23048	Sea Gardens—Cooke	4	.50
4267	Valse Caprice—Rathbun	4	.50
30294	Menuetto Scherzoso, Op. 28—Liedtling	5	.65

SHEET MUSIC—PIANO DUETS

17440	May Day Waltz—Bugbee	1	.40
13576	Class Reception—Lindsay	2½	.50

PIANO STUDIES AND COLLECTIONS

Cat. No.	Title and Composer	Price
	Priscilla's Week—Bilbro	.75
	Boys' Own Book of Piano Pieces	.75
	Celebrated Pieces in Easier Arrangements	1.00
	Miniature Melodies, Volume Two— Gaynor	.75
	Miniature Melodies, Volume Three— Gaynor	.75
	Studies and Study-Pieces — Schmoll Book 1	.90

SHEET MUSIC—VOCAL SOLOS

19756	Sleepy Hollow Tune (Love)—Kuntz	.60
30004	Yesterday and Today (Love)—Sprague	.50
22774	O Love That Will Not Let Me Go (Love)—Shenk	.40

VOCAL METHOD

Student's Manual of Sight Singing—Whelpton	.75
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VOCAL COLLECTION

Sacred Songs (Tenor)—Edited by Henderson	1.50
Cloth Bound	3.00

SHEET MUSIC—VIOLIN SOLOS

Cat. No.	Title and Composer	Price
18357	The Bob-o-Link (First Position)—Franklin	.40
6726	Cradle Song, Op. 22, No. 2 (First Position)—Kuenzel	.35
30394	Venetian Love Song—Nevin	.60

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SACRED CANTATAS

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25071	The Royal Welch Fusiliers—Sousa	.75
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Imperial Method for Saxophone—Bellstedt	1.25
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Harmony, A Text Book—Clarke	1.25
Counterpoint, Strict and Free—Clarke	1.25

CHRISTMAS MUSIC

OCTAVO—ANTHEMS FOR MIXED VOICES		
20618	Bethlehem's Star—Ambrose	.12
20590	There Were Shepherds—Vincent	.12
20104	O Zion, That Bringest Good Tidings—Morrison	.12
15571	Song of the Angels—Morrison	.12
6014	The Star of Peace—Parker	.12
10746	Christians, Awake, Salute the Happy Morn—Stults	.15
10756	Glory to God in the Highest—Stults	.12
20424	Legend (Child Jesus Made a Garden)—Tschakowsky-Bliss	.08
OCTAVO—PART-SONG FOR TREBLE VOICES		
20756	The Sleep of the Child Jesus (3-Part)—Gevaert-Felton	.06

SHEET MUSIC—VOCAL

23062	The Song of the Angels (Duet, Sop. & Alto)—Stults	.40
7526	The Song the Angels Sang (Medium)—Stults	.50
8048	In Old Judea (High, with Violin Solo)—Geibel	.60
30396	Calm on the Listening Ear (High)—Hawley	.60
30397	Calm on the Listening Ear (Low)—Hawley	.60
30402	Ho! St. Nick—Gaynor	.40

SHEET MUSIC—ORGAN

16941	Christmas Postlude—Hosmer	.30
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We wish to warn our musical friends to exercise care in paying money to strangers soliciting magazine subscriptions. Daily receipt of reports of fakers with glib tongues who collect money for subscriptions to THE ETUDE MUSIC MAGAZINE causes us deep concern; we regret the loss to our subscribers. Every honest magazine can vasser carries credentials. Sign no contract, nor pay any money, without reading the contract, or receipt, offered you. Agents are not permitted by subscription agencies to change contracts. If you are in doubt as to the reliability of a canvasser, take his name and address, the name of the company for which he works, select THE ETUDE, send your money to us and we will see that he receives credit.

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We are pleased to announce to our friends that we have arranged to supply a fine substantial binder holding 12 issues of THE ETUDE. The retail price of the binder is \$2.25—excellent value for the money and a splendid Christmas gift.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Candle Lights

By ALICE T. SMITH

Are You an Interesting Pupil?

Are you an interesting pupil? That is, does your teacher consider you a little above the average, or just like hundreds and hundreds of others? All these hundreds and hundreds of others are so drab and dull. They practice because they have to; they have no interest in their work or their own progress and show no signs whatever of interest in music.

But the interesting ones, those who are a little above the average, who are alive and have ambition, do a wee bit more than they are told to do, practice a wee bit longer than they are told to. They come to their lessons with smiles and bright eyes and tell their teacher that they learned all of the lessons and a wee bit more also; and they ask questions about their music, too, and about the composers and what this means and what that means.

Of course the teacher is pleased because this shows an interest in music and shows that the pupil is wide awake and alert and ambitious and is therefore interesting to each. Which kind are you?



A Christmas Acrostic

By HELEN WOLFF

A game for the December club meeting)
The first letters, reading down, will give
Christmas acrostic.
Who composed "The Magic Flute"?
In what country was "The Messiah" first
performed?
Who composed a well-known piano piece
called *Melody in F*?
In what country did he live?
Name a great Belgian violinist.
What is the name of the patron saint of
music?
Who composed "The Messiah"?
What famous Russian composer and
pianist now lives in America?
What country was the birthplace of
opera?
What Italian musical term means "sport-
ive," "playful"?
Who composed the "Nutmacker Suite"
for orchestra?
What German composer is famous for
his "Songs Without Words"?
What Italian musical term means "quick,"
"lively"?
Name a slow, stately dance which was
performed in olden days.

(Answers on next page)

"Miss Holly's Christmas recital was just lovely, wasn't it, Mother?" exclaimed Betty.

"Yes indeed it was. I never enjoyed a pupil's recital so much," answered her Mother.

"Tell me about it," said Aunt Nellie, who was spending Christmas at Betty's house.

"Oh, Mother, you tell Aunt Nellie about it while I go and practice," said Betty, as off she ran to the music room to read some of the new pieces Aunt Nellie gave her for Christmas.

So Betty's Mother told Aunt Nellie all about it, and Aunt Nellie said she was going to have one just like it sometime.

"On top of the piano was a tall candle, lighted just before the program began (the other lights being dim).

"Each pupil entered alone to play her piece, carrying a small, unlighted candle in a candlestick. Before beginning her number she recited a verse, lit her candle from the flame of the tall one, placed her candlestick on the piano, and then played her piece.

"These were the verses" (Betty's Mother opened her work basket to get a bit of crushed note-paper):

(1)

"EXPRESSION in music
Makes everything clear,
With fine understanding
And beauty sincere.

I WILL LIGHT MY CANDLE TO
GOOD EXPRESSION.

(2)

"If wrong NOTES are played
The piece is a bore,
And no one will ever
Want to hear more.

I WILL LIGHT MY CANDLE TO
CORRECT NOTE-PLAYING

(3)

"When RHYTHM is lacking
The best thing to do
Is stop and go slowly
And count, one and two.

I WILL LIGHT MY CANDLE TO
TRUE RHYTHM

(4)

"PHRASING in music
Is really the same
As marking a sentence
To make it seem plain.

I WILL LIGHT MY CANDLE TO
GOOD PHRASING.

(5)

"IF FINGERS are twisted
We can't play, 'tis true;
So see that they're right,
Whatever you do.

I WILL LIGHT MY CANDLE TO
CAREFUL FINGERING.

(6)

"The PEDAL can be
A help when we play,
But use it with skill:
You'll find it will pay.

I WILL LIGHT MY CANDLE TO
CORRECT PEDALING

(7)

"PRACTICE is fun
When properly done.
Do it each day
Before other play.

I WILL LIGHT MY CANDLE TO
FAITHFUL PRACTICE

(8)

"When LESSON time comes
It's a good thing to be
A tiny bit early
And start in with glee.

I WILL LIGHT MY CANDLE TO
PROMPT LESSONS.

(9)

"Roll all these things in one,
And then delight the ear
With MUSIC that is fine
And beautiful to hear.

I WILL LIGHT MY CANDLE TO
ARTISTIC PLAYING."

"What a charming recital it must have been!" exclaimed Aunt Nellie.

"It certainly was," answered Betty's Mother. "And there were other verses, too, one for each pupil; but I cannot re-

member the others. I wrote these down at the time and had no more paper."

"Well, I suppose I could make some up, if I needed more," said Aunt Nellie.

"Of course you could. And be sure to let me know when you have the recital because I would like to come to it."

"Perhaps I will have it at Easter. Do you think it would be appropriate to have it then, or shall I wait until next Christmas?" asked Aunt Nellie.

"Have it any time you wish. It would be appropriate for any season at all."

"Which candle did Betty light?" asked Aunt Nellie.

"Betty lit the candle to faithful practice," said her Mother, "and she is certainly living up to it. Do you hear her down stairs?"

??? ASK ANOTHER ???

1. What form of composition is the one named "From the New World?"
2. Who wrote it?
3. What nationality was he?
4. When was he born?
5. When did he die?
6. Is the piccolo a wood-wind or a brass-wind instrument?
7. Who wrote the opera "Faust?"
8. What nationality was he?
9. What is a Christmas Carol?
10. Who wrote the Christmas Carol, *Hark the Herald Angels Sing*?

(Answers on next page)

Practice Makes Perfect

By ELVIRA JONES

I read a theory book today,
That told how all the masters play.
I read about the fine technic
That all musicians have to seek.
I read the tales of operas, fine,
The life of Liszt and Rubinstein.
And rules on how to memorize
I copied down to exercise.

And when my reading all was done
I felt myself a mighty one.
I ran to my piano, grand,
To play my piece with master hand!
I felt my technic was the best,
Just like Cortot's and all the rest.
Each piece that I had played before
Seemed now to stand in memory's door!

But when I started out to play,
In such a grand, inspired way,
Alas, my hands seemed stiff and weak!
They would not show their fine technic!
Oh, music theories have their place,
Just like the frills and frothy lace,
But they will work no magic thing
Without our daily practicing!



JUNIOR ETUDE—(Continued)

Famous Operas

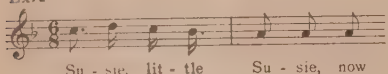
Hansel and Gretel

Few operas make such a direct appeal to juniors as the well-known opera "Hansel and Gretel," by Engelbert Humperdinck. This story is written about children and there is a witch in it and it is thoroughly interesting and charming.

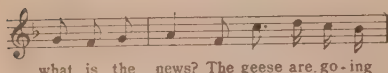
Humperdinck was a German composer and lived from 1854 to 1921 (he is quite modern, you see). He was born in Bonn which was also Beethoven's birthplace.

Humperdinck used some German folk-tunes in this opera, which makes it still more charming. One of these tunes is *Susie, Little Susie*:

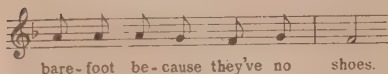
Ex. 1



Su - sie, lit - tle Su - sie, now



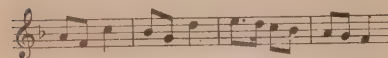
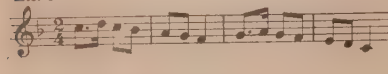
what is the news? The geese are go - ing



bare-foot be-cause they've no shoes.

Hansel and Gretel, brother and sister, are singing this song in their parents' cottage when the curtain goes up. The parents are out trying to sell the brooms that Peter, the father, has made. Hansel tries to make a broom, too, but does not succeed very well, and anyway he says he would rather dance and sing with Gretel; so they dance some more and twirl around so fast that they topple over.

Ex. 2

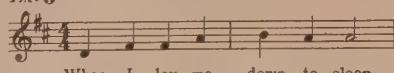


THE DANCE

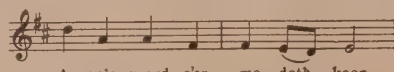
Just then their mother comes home and scolds them and sends them out to the woods to gather berries and tells them not to come back until their basket is full. Then Peter the father comes home and scolds his wife for sending the children into the woods alone, because, he tells her, a witch lives in the woods. So they both run off in great excitement to search for their children.

But finally the children in the woods get tired and the sandman comes to put them to sleep. As they lay down under the trees they sing this evening prayer:

Ex. 3



When I lay me down to sleep,



An-gels guard o'er me doth keep.

Angels are seen coming down and folding their wings over the children as the curtain goes down.

In the next act Hansel and Gretel discover a little castle all made of ginger-



bread; but, just as they are breaking off a piece to eat it, the witch appears and shows them her big oven where she bakes



children into gingerbread. The children are too quick for her this time, and just as she opens the oven door Hansel and Gretel give her a big push and in she goes. Then they are so happy that they dance and sing some more, and the gingerbread house disappears, and all the children the witch ever caught come to life again and thank Hansel and Gretel for freeing them.

The parents find them in the woods and take them home, dancing and singing and feeling very happy that the children are found and the old witch will never trouble them again.

LETTER BOX

DEAR JUNIOR ETUDE:

I shall soon be four years old. I have been playing the piano since before my third birthday. I know sixteen pieces in Williams' "First Year at the Piano" and "My First Efforts in the Piano, Class." I play lots of pieces by ear. I have played in several programs. I like to hear the Junior Etude letters and stories.

From your friend,

MARY BESS McFATRIDGE (Age 3½), Texas.

N.B. Mary Bess is the youngest Junior reader who has ever written to the LETTER BOX. She is certainly starting on her musical career early and we wish her success and hope that lots of older Juniors will follow her example in the matter of learning pieces and playing them.

DEAR JUNIOR ETUDE:

I started taking music lessons just as a matter of course. I really did not know what music was until I began to study about the musicians and their compositions. Music is most interesting to me now because I want to be a good musician myself. I like practicing better than any other part of being a young musician. I used to hate it but now since I have a better understanding of the study of music all that was drudgery in practicing is to me my most pleasant occupation. Through the study of music one can be a benefit to all those around one, for, as someone has truly said, "Music washes away from the soul the dust of everyday life."

From your friend,

KAY MAAS (Age 11), Tex.

Twenty-Five Days

By CAROLINE LOVETT

During the rush of Christmas preparations, Santa has to leave some of the work to his Frost Boys and Snow Maidens, and sometimes these, faithful though they be, let mistakes creep in. So it wasn't so much to be wondered at that "Pixie-Put-It-Off" got employed as a Santa Claus helper disguised as a snowflake, in fact as the very snowflake that lit on Robert's window sill on the morning of December first. "Hello!" he exclaimed, "Snow already! That means Christmas. And that means the new piano, if I get my piece learned by then!"

Now, as a snowflake, this pixie had done her duty by just lighting on the sill as a reminder to Robert of his promise, but being "Pixie-Put-It-Off," she just couldn't keep still. "But Robert," she said, "you certainly don't mean to practice every day from now till Christmas!"

"Why, sure!" said Robert. "I promised I would if I could have the new piano."

"Well, you said you'd practice every day. But you did not say when you would begin. Suppose you don't remember to begin until the fifteenth. Then you could practice hard for ten days and get the piece learned after all."

Then having said enough, or more than enough, the pixie melted away.

The snow was getting deeper every minute. Robert, out in his front yard, could already roll up a ball, letting one layer wrap around the other until finally he made a ball so big he could hardly budge it, to say nothing of pushing it up the hill.

About this time old Santa Claus had discovered "Pixie-Put-It-Off" as she wandered back without her snowflake disguise, and he looked very hard at her and then told her to go to work in the Whining Department where she could put off doing

things as much as she wished. At the same time he sent her sister, "Pixie-Do-It-Right," to where Robert was playing in snow. She came disguised as a snowflake too, and landed right on top of the big snowball that Robert was pushing.

"Oh, I wish I could get this up the hill!" she heard him say, as he kept pushing and pushing. (And he became quite red in the face over his hard work.)



"Why not push a lot of times, but just a little each time," suggested "Pixie-Do-It-Right." "Then you could relax a bit between each push and not get so red in the face. Besides, you are not getting anywhere this way," she said.

"Well, maybe you're right," said Robert, resting a minute to get his breath and wondering where the voice came from. After relaxing, he gave another push and found that the big ball did move more easily. So he relaxed again and gave another push. Little by little he got the ball up the hill. It took him just twenty-five good pushes to get it to the top. Then he thought he heard a tiny voice calling from the snowball, "Don't forget when you practice your piece, twenty-five good pushes or practice and you will have it finished!"

Robert had two things to think about that night, the glorious fun he had with the snowball and the fact that there were just twenty-five days for twenty-five pushes of practice to learn his piece and get the new piano.



DEAR JUNIOR ETUDE:

We have only six regular members in our music club and we meet every Monday afternoon. We study the lives of composers and learn many things about terms and rules in music.

From your friend,
FLOY HALFORD (Age 12),
Texas.

DEAR JUNIOR ETUDE:

I have been taking music lessons for eight years. Once in a while I teach music to two girls. One is nine years old and has never had real lessons, and the other is thirteen and has had a few lessons. I like music very much and wish there was a club here.

From your friend,
JANE E. DALTON (Age 13), Oregon.

DEAR JUNIOR ETUDE:

I enjoy THE ETUDE very much and we have it at our music club. The name of our club is the "Musical Acorns" and we meet at our teacher's house every Saturday afternoon. We have ten members, eight girls and two boys. We read "Little Biographies" and study about the great composers.

From your friend,
ORESSA WESTON (Age 11),
Massachusetts.

Answers to Ask Another

1. "From the New World" is a Symphony.
2. Anton Dvořák.
3. Dvořák was Bohemian.
4. He was born in 1841.
5. He died in 1904.
6. The piccolo is a wood-wind instrument.
7. Charles Gounod wrote the opera "Faust."
8. He was French.
9. A Christmas Carol is a short song generally sung by groups in unison, or in parts, the words relating to the festival of Christmas (the birthday of the Christ Child).
10. Mendelssohn wrote the Christmas Carol, *Hark the Herald Angels Sing*.

Answers to Christmas Acrostic

Mozart
England
Rubinstein
Russia
Ysaÿe
Cecilia
Handel
Rachmaninoff
Italy
Scherzo
Tchaikovsky
Mendelssohn
Allegro
Saraband

JUNIOR ETUDE—(Continued)

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and greatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"My Own Progress." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Singing Carols
(PRIZE WINNER)

THE carol (*carole* of the French, *carola* of the Italians) is a word that implies dancing as much as singing. The carol is a bright song used to express joyous emotions.

In the English of Chaucer, carolling sometimes means dancing and sometimes singing.

The Greeks had, in their temple ritual, hymns sung in honor of their gods and goddesses, accompanied by dancing, clashing of cymbals, and other expressions of joy.

The Italians used the words to express a medieval "ring dance" accompanied by singing, as also did the *carole* of the French.

In the year of 125 A. D. the Bishop of Rome (named Talesphorus) ordained that the people celebrate public church services and solemnly sing the Angel's Hymn on the birth of Christ.

AUDENE FAUSETT (Age 11),
Kansas.

Singing Carols
(PRIZE WINNER)

Carol-singing at Christmas time is a very ancient custom. Long ago, carols were purely religious hymns, expressing joy for the birth of the Saviour Christ. As time went on all sorts of merry tunes especially composed for singing at Christmas came to be known as carols.

The beautiful poetry of old English carols shows real inspiration, "inspired" in contrast to deliberate learning of an art.

A carol was originally a song sung during a ring-dance much like "ring-a-round-o'-roses." It was made by the people as are all true folk-songs and had nothing to do with religion or Christ.

The oldest known carol is in Norman French in a 13th century manuscript. It is a song of festivity urging the lords of the castle to drink in honor of Christmas.

RUTH HAZELTON (Age 13),
New Hampshire.

ANSWER TO SEPTEMBER PUZZLE:

MOZART
GODARD
SONATA
ROSARY
JOHANN

PRIZE WINNERS FOR SEPTEMBER

PUZZLE:

Carolyn Moseley (Age 14), Arkansas.
Margaret G. Hamilton (Age 14), Mississippi.

Arnold B. Klink (Age 12), (address not complete).

HONORABLE MENTION FOR SEPTEMBER

PUZZLES:

Wilma E. Tull, Mary Turner, Louise McNaught, Margaret Cox, Elizabeth Walter, Helen Lake, Roger McCauley, Ruth M. LaPolla, Dorothy Steidle, Carol Carson, Muriel Flinterman, Margaret Matthews, Florence Wardman.

Office, 1712 Chestnut St., Philadelphia, Pa., before the fifteenth of December. Names of prize winners and their contributions will be published in the issue for March.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Singing Carols
(PRIZE WINNER)

Most of us think of carols in connection with Christmas. The first Christmas carol was sung by the body of heavenly angels on the plains of Bethlehem, and many of our carols that we sing now, such as Tate's "While Shepherds Watched Their Flock by Night," and Wesley's "Hark, Ye Herald Angels Sing," were inspired by this same old beloved and well-known story.

Carols give joy and peacefulness to both the hearer and the singer. To the hearer it is well expressed in Longfellow's poem: *I heard the bells on Christmas Day*

Their old, familiar carols play,

And wild and sweet

The words repeat

Of peace on earth, good will to men.

And only the ones who have sung these hymns of praise on the street corners on Christmas Eve know the joys of singing and of knowing that perhaps they are giving a little happiness to the world.

LAURA CLATRE TISON (Age 13),
Louisiana.

HONORABLE MENTION FOR SEPTEMBER

ESSAYS:

June Hablot, Virginia Robinson, Marion Llofet, Margaret E. Newhard, Juanita Cook, Marion Downs, Frances Snow, Lois Goldstein, James Hosna, Loretta McCarthy, Henrietta Mackburn, Georgia Kennedy, Sydney Rumfort, Fannie Bacon, Marietta Moran.

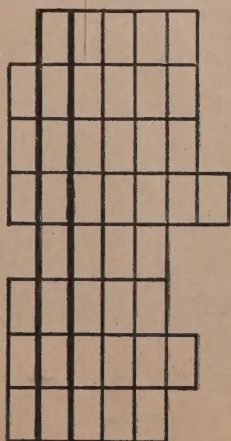
Musical Puzzle

By ZEMA H. GOOKIN

Fill in the blank squares with the definitions below, and the letters between the heavy lines, when read downwards, will spell the name of a famous composer.

Submitted answers must give words as well as composer's name.

1. Character that raises note a half-step.
2. Covering for fish's skin.
3. An expression of technic important to good playing.
4. When four people sing.
5. Deep voiced band instrument.
6. Name of composer of "Rigoletto."
7. Right portion of piano keyboard.
8. Name of music magazine.



VIOLIN QUESTIONS ANSWERED

(Continued from page 892)

offered at \$6,500 and \$7,500 in catalogues of leading American dealers.

Kennedy Violin.

W. A. B.—Whether your violin is a genuine Kennedy or not I cannot say without seeing it. Thomas Kennedy was an English violin maker of note, who made violins in London. The words in your other violin mean "medium quality." This is probably a factory-made violin, although I cannot say definitely without seeing it. In a city the size of the one you live in, there are no doubt good experts and dealers in old violins. Get one of the best violinists in your city to direct you to one of these.

Probably Imitation.

K. B.—Giovanni Battista Guadagnini was a famous Italian violin maker, and his violins are quite valuable. He worked in several Italian cities. The label in your violin is perfectly correct, but whether the violin is genuine or not I cannot say without seeing it. Take or send your violin to an expert. You will find the addresses of dealers in old violins in the advertising columns of THE ETUDE.

Disappointing and Expensive.

B. E. S.—The label (in Latin) in your violin is that of Nicolo Amati, one of the most famous makers of Cremona. If genuine the violin would be very valuable. But there are thousands of imitations of this maker, with counterfeit labels; so there is only one chance in a hundred thousand or so that your violin is a real Amati. An expert would charge you \$5 to examine it, and expressage both ways; and you would probably be going to useless trouble and expense.

Schweitzer Label.

N. B. W.—Johann Baptist Schweitzer was a Hungarian violin maker of considerable

note, who worked at Budapest, Hungary. He made many fine copies of the violins of the Cremona masters. The label in your violin indicates that it is a copy of an Amati. However, this maker's labels have been used in thousands of violins which he never made and which are only copies of his work. The value of your violin would depend on its being genuine and on its tonal qualities, as he was not famous enough for his violins to have a historical value. You will have to send your violin to an expert. Write to one of the dealers in old violins, advertised in THE ETUDE.

Studies and Pieces.

L. M. P.—You would find the following excellent, in addition to those you have already had: Mazas, "Brilliant Studies, Op. 36, Book 2"; Mazas, "Artist Studies, Op. 36, Book 3"; Gaviniès, "24 Studies"; Wieniawski, "Etudes-caprices, Op. 18." These are difficult. 2.—The Schradieck "Scale Studies" are really all you need for a mastery of the scales, but you could try the Hrimaly "Scale Studies," or the scales by Hans Sitt. You would no doubt like the following concert numbers: DeBeriot, *Sixth Air Varié*; De Beriot, *Seventh Concerto*; Alard, *Faust Fantasia*; Keler Bela, *Sohn der Haide*; *Allegro Brillante*, by Ten Have; *Serenade*, by Drdla; *Hejre Kati*, by Hubay. For church work you might get *Adoration*, by Borowski; *Berceuse*, by Renard; *Simple Aveu*, by Thomé; *Berceuse* from "Jocelyn," by Godard; *Largo*, by Handel; *Cantilena*, by Bohm; *Spring Song*, by Mendelssohn; *The Swan*, by St. Saëns. The following Russian numbers are effective: *Song of India* by Rimsky-Korsakov; *Serenade Melancolique*, *Barcarolle*, *Canzonetta*, by Tchaikovsky. 3.—The following easy third position studies might be what you want for your pupil: "F. Wohlfahrt, Op. 74, Book 2."

LETTERS FROM ETUDE FRIENDS

Let Us Have More Piano Music on the Radio

TO THE ETUDE:

Radio station KHJ, of Los Angeles, California, is one of the major stations of the Pacific coast. Observing their programs, I have been greatly surprised to note that they present, with one exception of an occasional fifteen minute period not often more than once a week, no concert-piano programs.

Writing to inquire why this branch of music was so neglected in a station of its importance, the manager of KHJ replied: "It is true that KHJ has fewer piano recitals on its schedule than any other station in Los Angeles. This is a result of much research to ascertain the desires of the major part of our audience.

"I, myself, prefer piano music to nearly any other kind of radio musical entertainment and would be glad to see KHJ use much more of it. However, there seems to be little doubt that the audience for this type of program is very limited, and it is always the purpose of KHJ to please as many listeners as possible."

The percentage of radio entertainment presenting mere trash is very large. Station owners and managers say the majority of listeners want this entertainment. But who represents this majority? In all cases those who take the trouble to write to stations and wax enthusiastic over this or that program.

The lovers of the popular forms of entertainment applaud that which pleases them. But the more earnest student of music is apt merely to snap off the radio in disgust and berate radio entertainment in general. He usually thinks it is a useless procedure to write in his complaints.

But if he and the countless others like him would send a letter or a card to the stations in which he is interested, asking for the type of program he wants, the number of requests would soon compel attention.

In the case of piano recitals which receive from most stations less consideration than all other forms of musical entertainment, this omission presents a serious menace to prospective artists. In an article in THE ETUDE for November, 1929, Madam Lolita Gainsborg, noted concert pianist of Station WJZ, says: "I had been literally unknown as a pianist, but after playing before the radio for some time a demand was created to appear in all sorts of out-of-town places. The radio I consider the very finest advertisement that a performer can have, providing his art is liked by the people." Again she says: "Left without sufficient funds to launch a career, I could not have hoped to reach the great public. It would have cost me ten thousand dollars, at least, in concerts and advertising, to make that initial appeal which was all done for me in a so very delightful way over the radio. . . . In other words, the radio did for me that which only expensive financing could have otherwise done." And she also speaks of the opportunities for securing pupils through radio playing.

Are we, the future artists, great and near-great, to be deprived of the opportunities which Madam Gainsborg speaks, through the attitude of station owners? It is a sad outlook for the hard-working pianist who devotes the best part of his life to acquiring

skill and repertoire to feel that he may be greeted at the radio station with the statement that there is no demand for that which he has to offer.

Can not all who study this instrument campaign for more pianists to be heard in recital over the radio? A "war cry" may be adopted something like this: "Write and rewrite the radio stations in your vicinity and tell them what you want. And, when you get it, applaud and ask for more."

C. FRANZ KOEHLER.

A Current Music Clipping Contest

TO THE ETUDE:

An interesting contest for young club members is that of collecting clippings on current music. The member brings these to his music-lesson at which time he and the teacher go over them carefully in a friendly and illuminating discussion which may with the teacher's wisdom develop into a brief lesson on musical history and the modern music-world. At the club meeting itself each student selects four or five of his most interesting clippings to summarize from memory. Or, if he is rushed for time, he reads them aloud before the others.

This contest holds the interest vividly enough to include three or four months in the one contest period. At its conclusion prizes are given to the one who has saved the greatest number of clippings, to the one who has collected the most interesting clippings and to the one who has described his clippings the most accurately and entertainingly before the club members at the different meetings included in the contest period.

—ANNETTE M. LINGELBACH

The Joy that Years Increase

TO THE ETUDE:

My age enables me to discuss a matter that used to bother me a good deal, as no doubt it bothers some others, a matter that cannot be discussed without certain experience.

I used to wonder at what age I would cease to care at all for my music—whether it would be 50, 60 or 70. I have passed all these milestones and can emphatically say that my desire for playing was never stronger than it is right now. For instance, I practiced at the keyboard this morning two hours and twenty minutes without one stop, except for a minute to adjust a shade. I have seen the time when I had to divide that time into two periods. I have no bad health to interfere and therefore have not missed a minute's practice during the entire past winter.

Today I spent forty minutes on scales, arpeggios, and such and the remainder of the time on pieces, sight reading, and a little singing. My pieces were about half a dozen—Rachmaninoff's *Prelude*, Op. 3, No. 2, *Gipsy Rondo*, *Melody in F, Simple Aveu*; Henselt's *Love Song*, *Für Elise*, and a start on Weber's *Invitation*.

Our copy-books used to say, "Experience is a great teacher." That didn't mean much to us then, for we did not care whether it was or not. But when we get up around the three-score-and-tens we begin to feel that it is not what we take from others but what we find out for ourselves that counts.—CURTIS JAMES LEWIS.

Concise Index of The Etude for 1931

To Save Space the
Titles of Many of the
Articles Have Been
Somewhat Condensed.

MONTH PAGE	MONTH PAGE	MONTH PAGE	MONTH PAGE
Accompanist, The.....Wilson, Feb. 96	Ornaments and Interpretation.....Pitcher, Apr. 249	Cradle Song.....Apr. 256	Schubert. All Souls' Day.....June 416
Adapting Piano Music to Organ.....Calver, May 363	Oxford, Musical.....Gest, Dec. 845	Hungarian Dance, No. 7.....Aug. 567	Schuler. Twilight on the Hills.....June 410
Auer's Legacy to Art.....Abell, Jan. 14	Paderewski, International Appreciation.....May 319	Scherzo.....Oct. 720	Schumann-Sawyer. Song of the Seraphs.....Nov. 786
Bach Inventions, Why.....Knetzer, July 480	Paganini and School Music.....Smith, June 405	The Mountain.....July 496	Scott. A Little Night Song.....Dec. 879
Band and Orchestra Department.....Gabel, Each Issue	(Economicizing Practice.....Aug. 552	Cradle Lullaby.....Nov. 791	Scrinabin. Nocturne.....May 343
Bandmaster, The Complete.....O'Neill, Mar. 475	Understanding Orchestral.....Feb. 99	Etude.....Jan. 36	Seeböck. Serenata Napolitana.....Mar. 180
Bates. Amateur Make Music, Let.....July 467	Pedal, Hold the.....Freeman, July 469	Impromptu.....May 357	Söderman. Swedish Wedding March.....Mar. 182
Bells, Romance of.....Greer, Aug. 556	"Phedre" Overture, Analysis.....Gabel, Apr. 251	Visions from "Fantaisie.....May 357	Sousa. The Ariators.....Sept. 636
"Ben Bolt." Romance.....Perrill, July 480	Philipp. Art of Piano Playing.....Jan. 178	Impromptu.....Nov. 806	Spross. Inspiration in D.....Sept. 787
BERGER. Reading Between the Lines.....Aug. 549	Phenomenal Musical Memory.....Nicotra, Mar. 178	Dialogue.....June 415	Strauss. On the Beautiful Blue Danube.....Sept. 634
Bernese Oberland Musical Festival.....Townsend, Aug. 547	Phonograph in Practice.....George, Aug. 543	Cramm.....Oct. 719	Terry. Raindrops on the Water.....May 337
Black Notes.....Harris, Oct. 697	Piano Accordion.....Deiro, Aug. 550	Dance of the Manikins.....Jan. 34	Tschaikowsky. Theme from "S., phonie.....Feb. 111
Bow at Nut, Control.....Horstath, Oct. 742	Piano Playing Contest.....Smith, Mar. 173	The Singing Tower.....Oct. 719	Valdemar. The Concert Bell.....June 414
Boy, Choir, Developing.....Pierce, Oct. 738	Piano Study at Five.....Cochran, June 399	De Koven. Prelude in A Minor.....Apr. 265	Valdewer. Valse Caprice.....Aug. 562
Boy Soloist in Cathedral.....Whitfield, Aug. 584	Play at Sight, How.....Schmitt, Aug. 541	De Leone. Mesa Flower.....Jan. 27	Wagner-Liszt. Elsa's Bridal Procession.....Mar. 188
Boys' Voices, Training.....Abell, Dec. 851	Playing with Minimum Effort.....Fairchild, Mar. 171	Diabelli. Andante.....Nov. 807	Weddle. The Flowers are Nodding at Me.....Aug. 563
Brahms. Page Portrait.....Beckerath, Dec. 850	PONS. Fame Overnight.....Wollstein, June 393	Dingley-Mathews. March of the Young.....Mar. 200	Williams. Hop Toad.....Nov. 785
Breaking into Metropolitan.....Butcher, Nov. 775	Postage Stamps and Music.....Boyd, Dec. 858	Drumheller. Merry Bells of Morning.....Apr. 260	Williams. Valse Caprice.....Feb. 103
Breath and Tone-Charm.....Rimmer, Dec. 884	Practical Piano Recital.....Rebe, Sept. 623	Ewing. Dance Grotesque.....Apr. 255	Wright. The Cello.....May 341
Breathing for Voice Production.....Huey, Apr. 284	Practical Technic, Acquiring.....York, Nov. 771	Felton. Moonlight Melody.....Nov. 785	Wright. Clog Dance.....Dec. 882
Bridge, Fitting.....Rindlesbacher, Apr. 291	Prodchowsky. Voluntaries.....Lacey, Aug. 585	Ferber. Little Snowman.....June 415	Wright. In a Canoe.....Aug. 561
Broadcasting Technic.....Parks, Mar. 166	Prochowsky. Tone Thinking and.....June 438	Fredericksen. Reverie.....Feb. 113	Wright. A Little March.....Mar. 201
Camilla Urso's Trill Study.....Osgood, Nov. 817	Questions and Answers.....de Gaudich, Each Issue	Gade. Sluphiden.....Jan. 35	Wright. The Violet's Song.....July 505
Chamber Music.....Stoddard, June 444	Radio Singer's Requirements.....Palmer, Dec. 849	Garland. Gaiety.....Nov. 788	Wright. Lady Betty.....Nov. 787
China and Japan, Musical.....Buchter, July 473	Radio, Singing for.....Eckhardt, Oct. 705	Gaynor. The Guitar Serenade.....Oct. 732	Wright. Song of Joy.....Aug. 558
Christmas Eve in Bach's Church.....Goldschmidt, Dec. 848	Read Bases, New.....Webster, Aug. 553	Geibel. Indian War Dance.....Aug. 560	
Church Music, Tendencies.....Pierce, Apr. 286	Report Card for Piano Work.....Felicitas, Feb. 90	Indian Kisses.....Mar. 179	FOUR HANDS
Class Instruction Questionnaire.....Broughton, July 479	Revitalization of Musicians.....Media, June 397	Hawaiian Nights.....Sept. 640	Asthyon. Arrival of the Brownies.....May 340
Classic Brass, The.....Hicknell, Nov. 781	Rhythm Ratio.....Wideman, Dec. 848	Ice Carnival.....Dec. 859	Arnold. The Old Castle.....Aug. 578
College Recognition to High School.....Davis, Sept. 630	ROSENTHAL. Culture Progress in Music.....Nov. 777	Little Attila of Dreams.....Apr. 258	Beer. Maytime.....July 500
Color in Piano Playing.....Chatterton, Apr. 242	ROBINSTEIN. Critical Digest of Music. Jan to Sept. 400	Love's Island.....Apr. 258	Benson. A Garden Party.....July 500
Concerning Couplers.....Mansfield, July 512	Rumba, Rage of.....Jettigton, June 400	Old Country Dance.....June 409	Bucher. Military March.....Jan. 44
(Edward Schutt, A Visit.....Nov. 769	Saint Cecilia, Romance of.....Savery, Oct. 710	Pastels.....June 409	Cramm. Peek-a-Boo.....June 43
COOKE. Music in Festive Copenhagen.....Jan. 11	School Bands and Orchestras, Training.....Naibach, June 409	Valse Serenade.....Dec. 867	Groton. Charmante!.....Apr. 27
(Stockholm the Magnificent.....Mar. 167	SCOTT. Ginger Up With Music.....Nov. 773	Menuet from "Samson".....Dec. 881	Hall. The New Colonial March.....Dec. 874
Coordinating Grade and High School Music.....Valbach, Oct. 707	School Music Department.....Lindsay, Each Issue	Haydn. First Movement from "Sonata.....Sept. 642	Johnson. Tolling of the Old Mission Bell.....Oct. 738
Correlating Music, Art and Literature.....Valkenburg, Apr. 252	Second Fiddle.....Braine, Sept. 664	in D".....Mar. 200	Krentzlin. March of the Life Guards.....Feb. 111
Counter-Theme, Elusive.....Hahn, Nov. 784	Shaw, G. B.—On Modern Music.....Rummel, Dec. 841	Hopkins. Garland Waltz.....Mar. 200	Liszt. Love's Dream.....Aug. 573
Country Class.....Rose, Oct. 751	Silent Violin.....Braine, Aug. 588	Horvath. Little Brown Bunny.....Dec. 881	Morrison. With Careless Ease.....Sept. 650
Descants in School.....McKenzie, May 332	Simile, Segue, Sempre.....Mansfield, Mar. 170	Huertter. Under the Elms.....Apr. 257	Preston. Tommy's New Drum.....Sept. 654
Dictionary, Study of Vocal.....Mancheste, Oct. 736	SINGER'S ETUDE.....Benedict.....Mar. 204	Hyatt. Valse Capricella.....July 493	Ritter. Dance of the Imps.....June 428
Dvorak Taught Composition, How.....Hopkins, Feb. 97	(Tipping.....Mar. 204	Johnson. The Jolly Tinker.....Mar. 199	Rogers. Ducks in the Pond.....May 344
Ease in Playing.....Whiteside, Aug. 632	Gravestone.....Feb. 128	Little Elites from Fairyland.....Jan. 47	Sousa. El Capitan.....Nov. 784
Editorials.....Cooke, Each Issue	Proschowsky.....June 438	Puff Balls.....Oct. 716	Wagner. Siegfried's Funeral March.....Jan. 43
Educational Study Notes.....Barrell, Each Issue	Wodell.....Sept. 638	The Chase.....Dec. 863	
English, Singing Intelligently.....Skiles, May 360	SINGING, Why Study.....Doubleday, July 510	Corals and Pearls.....Apr. 262	ORGAN
"Entry of Gods to Walhalla," Analysis.....Gabel, May 331	SLONIMSKY. Modern Music, Why.....June 395	Marcia Pomposa.....Oct. 714	Ewing. March of the Archers.....Jan. 44
Expression through Accent.....Marks, Sept. 619	SOUSA. What a Band Means to a Com-.....Sept. 617	Right and Left.....Sept. 653	Bizet. Intermezzo from "L'Arlesienne".....Sept. 655
First Lesson at Keyboard.....Ratyn, Dec. 849	munity.....Barragan, Feb. 95	Romance d'Amour.....Mar. 185	Hartmann-Mansfield. Introspection.....July 504
FLIEHER. Music in Soviet Russia.....Oct. 695	Supervised Congregational Singing.....Braine, Apr. 290	The Spring on the Mountain Top.....July 488	Hopkins. Short Postlude.....May 340
Flute, The.....Cameron, Oct. 708	Supervisor and Intonation.....Giddings, Aug. 554	Excellior.....May 339	K

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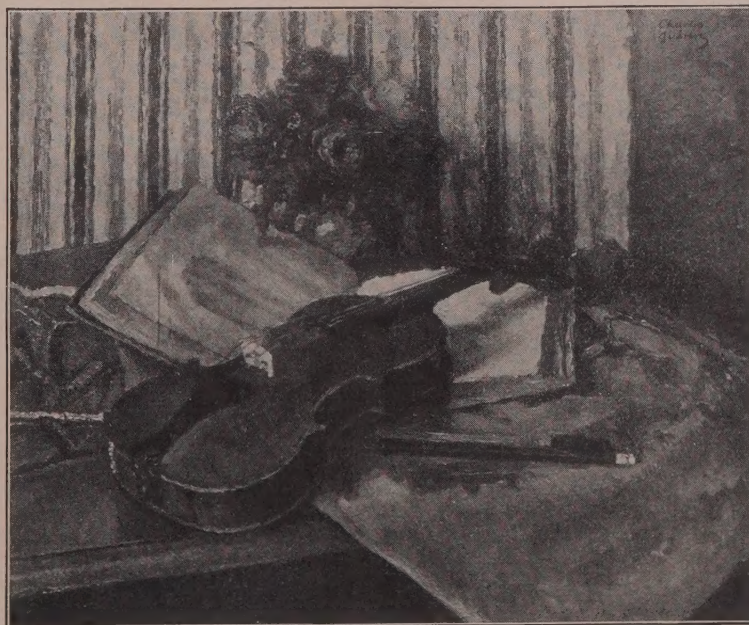
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By CARWIN NORTHRUPP

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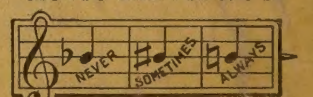
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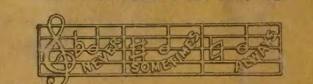
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Clasp Pin No. 20
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Stick Pin No. 52



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